

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

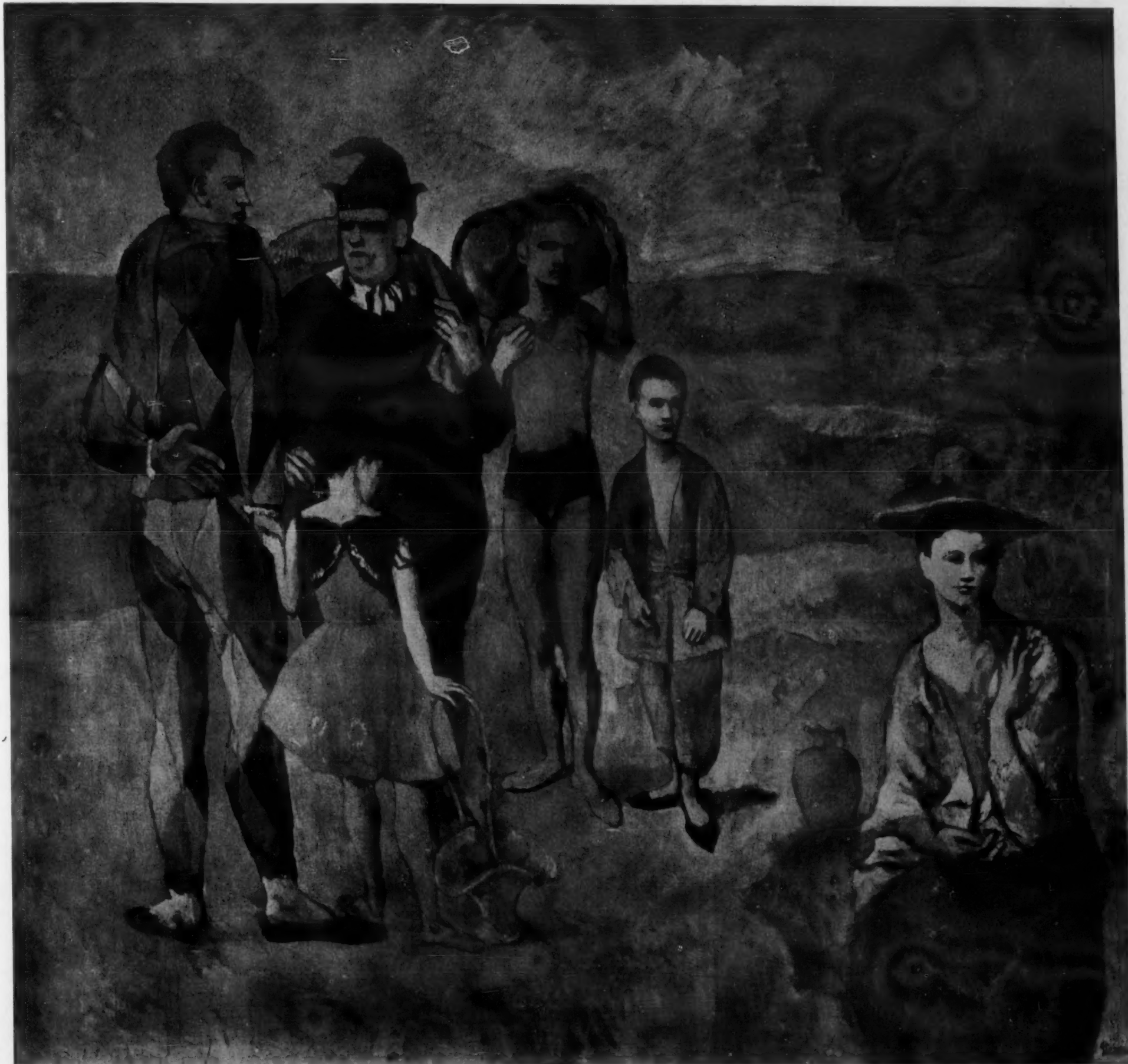
The ART NEWS

VOL. XXIX

NEW YORK, FEBRUARY 21, 1931

NO. 21—WEEKLY

FEB 25 1931



"LA FAMILLE DES SALTIMBANQUES"

PICASSO

Bought by Mr. and Mrs. Chester Dale from the Valentine Gallery and now on exhibition at the French Institute, New York

PRICE 25 CENTS



FRANCESCO DI MARCO RAIROLINI
called
FRANCIA
(1450-1517)

THE GALLERY OF P. JACKSON HIGGS

11 East 54th Street

New York

Note: We move to our new premises, 32-34 East 57th Street, the end of March.

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 21, 1931

Rare Tapestries In Minneapolis Loan Exhibition

Examples Loaned by New York
Dealers and From the Mu-
seum's Own Collection Illus-
trate Work of Four Centuries

From the Bulletin of the Minneapolis In-
stitute of Arts

Hung in rooms of the period and arranged chronologically as far as it is possible, the nineteen tapestries lent by New York dealers and the nine in the museum's collection tell in retrospect the story of French and Flemish weaving for four centuries.

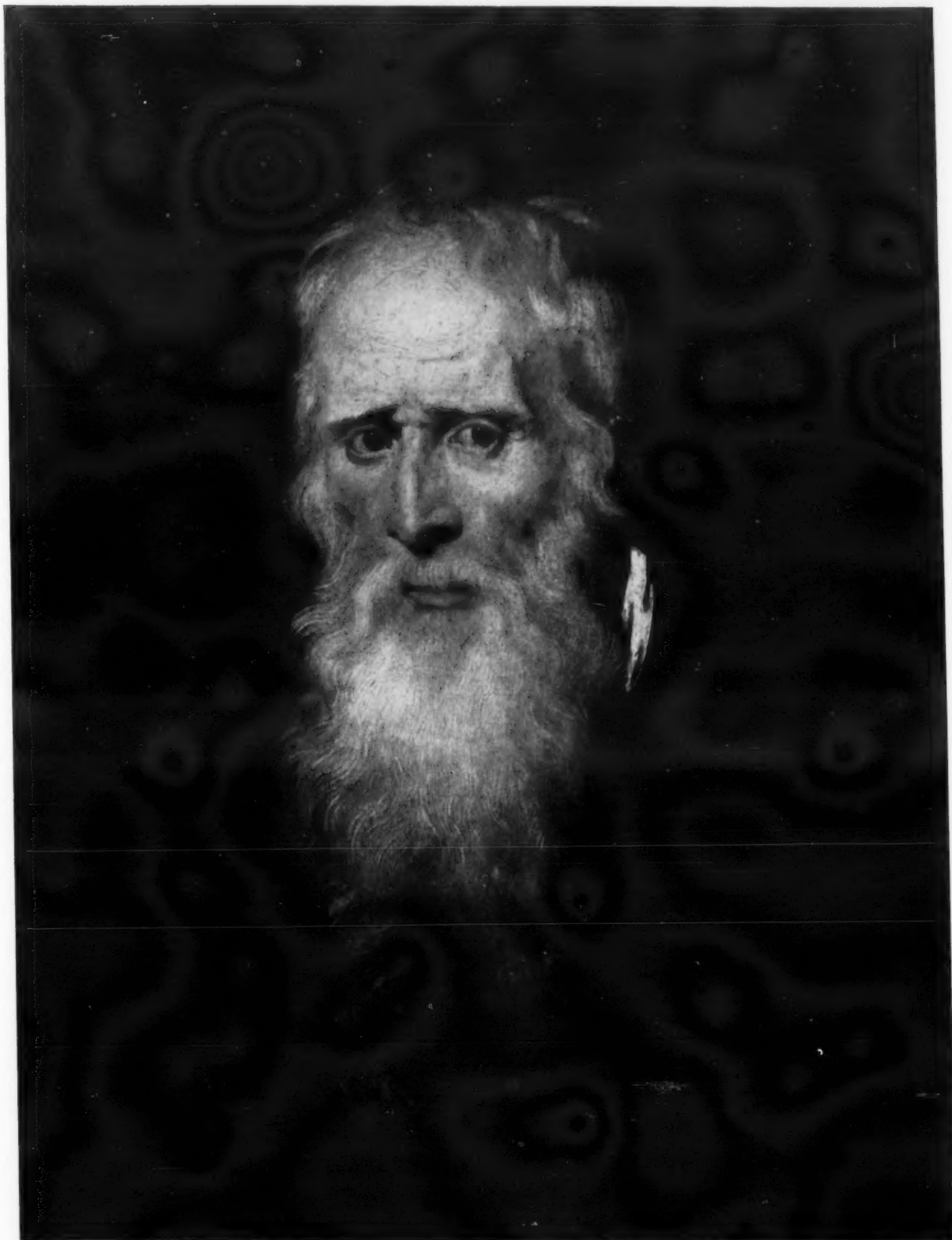
The exhibition is admirably arranged to demonstrate the evolution of this art. The earlier tapestries shown were those produced in the golden age of weaving. The millefleurs type in its simplest form is to be seen in the French tapestry, woven in the early part of the XVth century, in which garden flowers, interspersed with small animals and bright colored birds, are casually disposed on a blue background. Against the millefleurs background a single figure or group of figures was often introduced as in the fine fifteenth century fragment, showing a king kneeling to offer his worldly domain to the Church and modestly carrying his crown in his hand. This was probably part of a large tapestry which was hung in the apse of a French church, or carried in processions on fete days.

The XVIth century tapestry of German or Flemish workmanship hanging in the same room shows the formalization of the flower groups into almost geometric patterns. The simplicity of the earlier millefleurs designs has been lost and in the figure tapestries which follow the flowers have been relegated to a secondary position. In the extraordinary tapestry from the Cathedral of Rheims loaned by Arnold, Seligmann, Rey & Co. and similar to this set, the Virgin and Child are represented enthroned, surrounded by the maternal ancestors of Christ. Here the flower motive is sparsely used and landscape has taken its place in the background.

For the weavers of this period, perspective, as we know it, had not been worked out. They made figures at a distance smaller than those in the foreground, or if they wanted to give prominence to certain personages they enlarged the important figure. In the St. Genevieve tapestry, which is a fine example of XVIth century workmanship, loaned by French & Company, the donors in the foreground are smaller than the saint, symbolizing their humility and relative unimportance. However, the angel and demon, lighting and blowing out her candle, are made smaller to indicate their distant position. This convention, which was a primitive kind of perspective, is better shown in the valuable XVth century tapestry depicting Hercules and Jason leaving Troy at the command of Priam. This shows admirably the development of landscape and the increasing use of architecture on Gothic tapestries.

Just as the stained glass windows and the frescoes of the period were designed to tell a story the tapestries

(Continued on page 6)



PORTRAIT OF OLD PARR

Purchased from the Bachstiz Gallery for the New Museum of Kansas City by Harold Woodbury Parsons, art adviser to the William Rockhill Nelson Trust

By RUBENS

A Century of French Painting Finely Epitomized in Important Showing at Knoedler's Chicago Galleries

CHICAGO—Ranging from Corot and Millet, down to Braque, Picasso and Modigliani, the Knoedler Galleries in Chicago are opening on February 24, a significant showing epitomizing, in a series of masterpieces, the artistic saga of the past hundred years in France. Although the exhibition emphasizes most strongly the works of the past fifty years and includes a large number of contemporaries, several important works by the earlier masters, are included.

Corot, the leader of the Barbizon School, is most fortunately represented by two fine figure compositions—"The Portrait of Mme. de Senne-
gon," and "Le Joueur de Flute de Lac d'Albano," the latter work especially with its landscape background, forming an especially happy resumé of two phases of the art of this master who "tried to paint not so much Nature herself as the love he felt for Nature." Millet, also, is seen in a canvas where his passion for the soil is at its purest—the lovely "Farm at Greville." The new "barbaric health-
ness" of Daumier, is felt at once in

the powerful masses and trenchant line of "Au Theatre Francais," in which the throbbing life of the crowds finds unforgettable expression. The suggestive power of Carrière's brush work is revealed by "Jean Dolent et sa Fille," while the delicate flower painting of Fantin Latour, may be studied in his charming "Asters."

The absorbing chapter of the Impressionist movement is told in well selected canvases by Manet, Monet, Renoir, Sisley and Degas. The latter, who though battling for the young rebels against tradition, was himself a classicist in the new spirit, is represented by an especially fine work, "Deux Danseuses Derriere un Portant," which we illustrate in this issue. Here the master's resilient draughtsmanship, his sure handling of this favorite theme are brilliantly exemplified. In Manet's "Lilas et Roses," in Monet's "Snow Scene" and in Renoir's sensuous figure of a girl, are expressed varying phases of a once revolutionary departure from artistic tenets, now universally accepted and admired. The "Port en Bessin—Maree Basse" by Signac, affords an excellent study

of his pointillist technique applied to landscape.

The well known "Singes dans la Forêt" of the "Douanier" Rousseau, ranks among the master's finest works in its beautiful embroidery of lines and color rhythms, and gives a more truthful idea of his power than a half dozen of his minor works.

The impassioned brush work of Van Gogh, who like Rousseau was in a sense a school unto himself, may be studied in "La Cueillette des Olives," Redon, that aloof poet of mystic blossoms, is seen in a canvas of characteristically jewel-like color and suggestive forms, simply entitled "Vase of Flowers."

Cezanne, the impregnable foundation stone of XXth century art, is deservedly represented by one of his most famous works, a water color version of the "Madame Cezanne in Blue." This figure so unalterably opposed in conception and technique to the blooming flesh tints of Renoir, is one of the master's works which year by year, seems to live more intensely,

(Continued on page 6)

French Museum Shows Picasso, Braque and Leger

Fine Picasso Group Dominates
Show, Further Enhanced By
The Decorative Compositions
of Braque and Leger

By RALPH FLINT

Entrenched on what is practically French soil, Maude Dale continues her intensive educational campaign in the cause of Parisian painting with a strong group show of Picasso, Braque and Leger at the Museum of French Art. The new galleries look their best with these handsome, but undoubtedly provocative canvases, hung as they are with plenty of elbow room. The piece de resistance is naturally the new Picasso, "La Famille des Saltimbanques," that the Dales have just added to their ever widening collection, and this large canvas has the place of honor in the inner room, flanked on either side by two other notable Picassos, also from the Dale holdings. But the most interesting fact concerning Mrs. Dale's second pictorial adventure at the Museum of French Art is the comprehensive survey of Picasso's art afforded by these nine canvases that run from the early "La Mere" of 1901, to the latest "Abstraction" of 1929, recently seen at the Valentine Gallery during the memorable show of abstractions by this leader of the School of Paris painting.

Not to be up on Picasso's dates and periods and various phases is to be singularly remiss today. In fact, the study of this man's aesthetic progression is one of intense psychological interest, quite apart from the works themselves. To sense the essential force of Picasso's art is to get a valuable clue to the whole modernistic parade, and so I recommend a careful study of this Picasso group, for it will doubtless be some time before as interesting a selection will be set before the New York public, unless by some lucky chance we are to be permitted to see the famous Reber collection from Lausanne next season, of which possibility there are various hints and rumors afloat.

I should stress the rich humanity of Picasso's art, as seen in this Dale group of paintings, for it is as patent in his latest abstraction as in the earlier figure pieces. This may seem a far cry to one who has merely given a casual glance at the 1929-1930 work, so curiously suggestive of those early Scythian bronzes that are making such a stir in the current exhibition of Persian art at Burlington House. But it is this very underlying sense of living form, this hint of the "living geometry" permeating life in its larger aspects, which give these Picasso shapes their carrying power, their curious "rock of ages" immobility, their haunting significance. At the time of the large 1918 "Mandoline" abstraction, Picasso was still experimenting in the new form of patterning that sprang into being as a result of the cubistic upheaval. He was fully ten years ahead of the Braque who figures so superbly in the two large "Nature Morte" pieces here, also from the Dale collection. But the distance that Picasso has trav-

(Continued on page 4)

Picasso, Braque And Leger at French Museum

(Continued from page 3)

elled from the patchwork pictorialism of the "mandolin" period to the druidical, almost psychic phenomena that he has recently brought to light from out his own particular chambers of imagery is more considerable than is generally recognized.

Looking at the Legers that hang in the next room—the ones that bear the 1929 and 1930 hall marks—you will perhaps discover how even this highly successful abstractionist is still making amusing and intriguing pattern arrangements of the caliber of ten or twelve years ago. Of inner content or metaphysical significance, these Leger canvases are curiously lacking.

Even Braque, with all his rich pictorial range, remains in the last analysis a magnificent decorator stemming straight from the elegances of the courts of the Louis, but employing a newer and more involved phraseology for his constructions. Two of Braque's famous "Nudes" are here—those strange, squat caryatids with the luscious green of bacchic leaves cleverly relieving the bistre monotony of their sunburnt flanks, looking as if they had grown weary of supporting old masonries and so had taken to forgetting their long, arduous labor in the lulling measures of the grape. They are gorgeous decorations, taken by and large, and together with the two large abstractions, make up a superb quartet of Braques.

As I pointed out in a previous review of Leger's recent work at the Durand-Ruel Galleries, this colorful abstractionist has come along by leaps and bounds, his newest designs being brought to a high pitch of perfection for one so definitely opportunist in his methods of procedure. His clever miscellanies are like bright banners on parade, eminently suited for quick, eye-taking display, but difficult to adjust to any intimate scheme of investigation. They wear what they have of heart openly on the sleeve; they make colorful interludes and serve as foils for their more highly conditioned neighbors.

And so we return in the end to the Picassos. We enter quietly into sympathetic communion with the wail-like circus people that he has brought together with such poignant effect in the large "Saltimbanques" canvas—which is, incidentally, going to look a hundred per cent finer when some of the traces of its recent voyaging are judiciously removed—and those pathetic figures of the "Tragedie" and "La Mere," "Two Youths" and the "Bateleur." We marvel at the invention of the early abstraction and the courageous neo-classicism of the large "Head" and the heroic portrait of Mme. Picasso. And we question the import of his strangely ordered 1929 "Abstraction," which stands so still and stark against the light dancing background of fleeting fleecy cloud and vaporous blue sky.

I sincerely trust that the evocation of the Abstract Muse that Mrs. Dale has contrived at the Museum of French Art will not have been in vain and that the gallery-goer will seize the opportunity of coming into a closer realization of the very definite and enduring and challenging phase of art that is in our midst and of our time.



"THE MAGDALENE"

By EL GRECO

Purchased from a European private collection by Harold Woodbury Parsons, art adviser to the William Rockhill Nelson Trust of Kansas City

Würzburg Soon to Celebrate Riemenschneider Anniversary

The 400th anniversary of the death of the great Franconian sculptor, Tilman Riemenschneider, will be observed this summer at Würzburg, where Dr. Clemens Schenk, Director of the Luitpold Museum, has succeeded, despite the economic depression, in securing funds for an addition to the museum in which the works of this late Gothic, early Renaissance master from the museum's collection will henceforth be housed. The walls and roof have already been finished and work has been begun on the interior. Here will be shown not only the splendid carvings in stone from the chapel of the Virgin Mary in Würzburg and a number of important works in wood, such as the Acholschhaus Madonna, St. Stephen, Ste. Barbara and Ste. Anne, but also Riemenschneider's tombstone and examples lent from other collections in Franconia, for everywhere in the country around the Main, his work is to be found as well as the work of his school.

In the Würzburg Cathedral nearby, visitors will see the splendid monuments to Bishop Rudolf von Scherenberg and Bishop Lorenz von Briha. In the Neumünster Church are the well known statues of the three Franconian apostles, Kilian, Kolonat and Totnan, as well as one of the master's most celebrated Madonnas. The Chapel of the Virgin Mary and the Burkhard Church are also inseparably connected with his name.

Although many museums possess

masterpieces from the hands of Riemenschneider—among them the German Museum in Berlin, the Bavarian National Museum in Munich, the Germanic Museum in Nürnberg and the British Museum in London—his most important monuments, altars and figures of saints are still to be found in the locality where they were created. It is expected that the throngs to the Würzburg anniversary will be no less than to the Dürer celebration in Nürnberg in 1928.

Riemenschneider, who was born in 1460 and went to Würzburg at the age of twenty-three to remain there for the rest of his life, exercised a very great influence on the art of his time. He stands on the threshold between two methods of thought with his roots entirely in the late Gothic.

The works of his early years and of his mature period are the final perfection of that style, of the same ripeness and artistic force as the works of Adam Kraft, whose spiritual content is nevertheless so different. Kraft died in 1508, but Riemenschneider, who outlived him for seventeen years, could not continue along the way he had begun without reconciling himself to the demands of the art tendency from Italy. There came a time when he was uncertain and became receptive to foreign influences. Later, he freed himself and found his own path again. His late works, above all the Maidbroon altar, exhibit an independent solution of a problem typically of the Renaissance.

The life of Tilman Riemenschneider as a citizen is closely bound up with the fate of Würzburg. In 1504, he was elected city councilman by the cathedral chapter. For years he held numerous official positions in the municipality, and was burgomaster from 1520 to 1524. When the storms of the Peasants' War swept over Franconia in 1525, Riemenschneider took sides with those councilmen who opposed the ruling prince-bishop. After the latter's victory, he was ejected from the council, together with ten other councilmen. A criminal prosecution was brought against him, he was dragged from prison to prison, tortured and escaped the

sword of the executioner only through his manly courage. He was liberated from prison on August 8, 1525, and died on July 8, 1531.—R. D. V.

DR. PINDER SUCCEEDS DR. GOLDSCHMIDT

BERLIN—The Minister for Art and Science has nominated Professor Pinder to fill Berlin's vacant chair of history of art, to succeed Professor Adolphe Goldschmidt. Professor Pinder is the author of various publications on German medieval sculpture and architecture, and has been lecturing in Munich.—F. T. D.



By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



Amongst our Stock.

A fine example of the best work of the famous "PAUL STORR" being made in LONDON, A.D. 1816.

This Urn is in a wonderful condition. From the illustration one can see the beautiful lions' heads from which are thrown out the Thread and Shell Handles, whilst the feet give the true Early Empire effect. It stands only 13 3/4 inches high, whilst the measurement over the Handles is 14 1/4 inches, and it weighs practically 140 ounces.

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

Newcomb-Macklin Co.

PICTURE FRAME MAKERS

45 WEST 27th STREET
BET. BROADWAY & 6th AVE.
NEW YORK

STOCK FRAMES
On hand in regular sizes
for immediate delivery

Catalogues sent upon request
GEORGE A. MCCOY, Manager



Art Gallery and Work Shop
400-402 North State St., Chicago, Ill.

DEMOTTE

INC.

FIRST SHOWING IN AMERICA BOMBOIS

Until March 7th

NEW-YORK
25 EAST
78th STREET

PARIS
27 RUE DE
BERRI (VIIIe)

VANDAL SLASHES 'ANATOMY LESSON' BY REMBRANDT

PARIS.—Rembrandt's famous painting, "The Anatomy Lesson," in the Rijks Museum in Amsterdam, was seriously damaged February 17 by a fanatical Hollander, who slashed it with a hatchet. It is learned from a special cable to the *New York Times*.

The man, who refused to give any explanation, was immediately arrested and was examined by alienists. He is 33 years old. He entered the museum quietly and attacked the picture at a moment when the museum guards were some distance away. He apparently had no intention of stealing the painting, for the slashes were evidently delivered with intent to damage. Five rents were made, one almost a foot long.

With "The Night Watch," another of Rembrandt's great paintings, "The Anatomy Lesson" is one of the most popular with visitors to Holland. Experts have pronounced it one of the most valuable paintings in the world.



"DEUX DANSEUSES DERRIERE UN PORTANT" By DEGAS
Included in the "Century of French Painting" exhibition, now current at the Knoedler Galleries in Chicago

SAN FRANCISCO TO GET WILLIAMS ART

SAN FRANCISCO — The California Palace of the Legion of Honor, states the *New York Post*, is to receive the \$1,000,000 art collection of Henry K. S. Williams of New York and Paris, according to documents filed on February 11 by W. M. Strother, curator.

The documents said the gift was "in token of Mr. Williams' love for San Francisco, the city of his birth." A \$1,000,000 trust fund was also established to purchase art works for the city after the death of Mr. and Mrs. Williams.

Among the paintings are Rubens' "Portrait of a Young Man with a White Collar," Corot's "Washington at Edge of Forest," Romney's "Portrait of Madame de Genlis" and Van Ceuken's "Portrait of a Young Man." Tapestries and furniture round out the collection.

American Offers High Price For Rare Work by Van Der Weyden

An offer of £32,520 has been made by a wealthy American to the old Norman city of Caen for a painting of the Virgin and Child belonging to the Flemish school, reports the *Evening Standard* of London.

The painting, on wood, formed one panel of a diptych. The other panel, bearing a portrait of the donor, is in the Brussels Museum.

When the painting was bought, in

1844, at the sale of the collections of Cardinal Fesch, uncle of Napoleon I., it was attributed to Van Eyck and later to Memling. In 1924 it was found to be by Roger van der Weyden, whose real name was Roger de la Pasture. He was born at Tournai about 1400 and died at Brussels in 1464.

Another American had already offered the city of Caen £15,000, an offer which was refused.



"Two Gunners"

by Frank W. Benson

PAINTINGS, PRINTS AND SCULPTURE BY AMERICAN ARTISTS

GRAND CENTRAL ART GALLERIES

THE FINEST
CONTEMPORARY
AMERICAN ART

15 VANDERBILT AVENUE
NEW YORK
CONSERVATIVE AND
MODERN PRINTS OF
THE HIGHEST QUALITY

F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT
PAINTINGS
and
OBJECTS
OF ART

PRIMITIVES
Of All Schools



12 EAST 54th STREET NEW YORK



A rare silver gilt Nef, by Georg Muller, Nuremberg, circa 1625. This wine-vessel was passed round the table to each guest, who then took the spirit from the spout.

An example from my Collection of Early German Silver.

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

Cables: "Enclase, Wesdo, London"

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1.

Established 1870

FLEISCHMANN

Est. 1806 GALLERY Est. 1806

HIGH CLASS OLD AND MODERN PAINTINGS

MUNICH

Maximilianstrasse 1.

Rare Tapestries In Minneapolis Loan Exhibition

(Continued from page 3)

were narrative. The legend of St. Genevieve's candle being blown out by an evil demon and continually relighted by an attendant angel was set forth in simple terms so that the men and women who came to mass but who could not read might readily comprehend the story. The story of Hercules, identified by his brass-studded club, besieging the fortress of King Eurythus to capture his daughter, Iole, depicted in the tapestry shown in the Gothic room, loaned by Demotte Inc., was a familiar one to the people of the XVth century.

Again, the tapestry hanging at the head of the stairs tells the familiar story of Cyrus, founder of the Persian empire, receiving a delegation from a conquered province. To us these scenes are a source of authentic costume and architecture of the period at which they were woven, for the people of that period they were story books. Historical authenticity did not concern them. The age of scientific inquiry had not dawned.

Just as the frames of paintings were beginning to be important at this time the borders of tapestries were given prominence. In Gothic tapestries the designer and weaver were humbly anonymous although the donor was often given a place in the picture.

In Renaissance times tapestry ceased to be merely decorative or narrative and became painting in terms of textile. The method of weaving remained the same but the simple Gothic hanging admirably adapted to cover a bare wall was supplanted by the framed masterpiece.

This development reached its height in the XVIIIth century, and the handsome Beauvais weave, after Boucher, which has been loaned by Dawson Inc., to the exhibition, embroiders a rich pictorial composition from the classical legend of the visit of Bacchus to Ariadne.

GALLERY NOTE

Mr. Leo Katz will lecture on "Modern Art" at the Gallery of Living Art, New York University, 100 Washington Square, East, on Thursday afternoon, February 26, at three o'clock. The lecture will be free to the public.



"HOLY FAMILY"

By BENVENUTO GAROFOLO

Important work recently purchased for the Detroit Institute of Arts, by the Founders' Society, from the Ehrich Galleries, New York

A Century of French Painting Seen at Knoedler's in Chicago

(Continued from page 3)

which yields with each revisiting fresh evidences of the artist's strength and profundity.

Picasso and Matisse, the strongly opposed corner stones of the contemporary movement, naturally form the focal point of the present school of Paris group, in this, as in any exhibition. The former's "Woman Seated," well known to New York gallery goers, is in the classic manner of this master of many styles. His linear purity and monumental treatment of the figure are both clearly apparent in this outstanding work. A charming still life of peaches, which we illustrate in this issue, and a landscape, "Pont St. Michel" show Matisse

in a mood more sympathetic to the general public than in the striking and sometimes difficult color harmonies of his recent "Odaliques."

Derain, who also occupies an important position in the contemporary French movement, is represented by a figure composition, entitled "La Parisienne." The sobriety and logical construction of Braque's modifications of the abstract, are illustrated by his "Still Life" in which, as usual, he displays exquisite taste.

In the group of work by younger men, special interest will doubtless center in Modigliani's "Femme au Collier," a brilliant canvas from the brush of this tragically short-lived

artist. A flaunting steed by Chirico, with the favorite architectural reminiscences of ancient Greece forming interesting accessories to the composition, is another high spot in the contemporary group.

A typical street from Utrillo's beloved Montmartre, a pond at dusk seen through Segonzac's coloristically sensitive eyes, glowing chrysanthemums by Dufresne and a charming *Laurençin jeune fille* further enhance this finely selected showing of works that tell the absorbing story of an exciting hundred years in art.

FAHIM KOUCHAKJI

Successor to
KOUCHAKJI FRÈRES

Ancient Glass
Greek Bronzes and Marbles
Early Christian Antiquities
Early Mohammedan Potteries
Miniatures & Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
Two volumes, large quarto, 60 plates

"Glass, Its History
& Classification"
Two volumes, 188 full page plates
several thousand text figures

FIVE EAST 57th ST.
NEW YORK

P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGS



DRAWINGS
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS. VALUERS. PUBLISHERS

144-145-146, New Bond Street

LONDON, W. 1

Cable Address, Colnaghi, London



ESTABLISHED IN 1875

WE ANNOUNCE THE REMOVAL
OF OUR NEW YORK SHOP TO

20
EAST
57

(Between 5th and Madison Avenues)

FREEMAN
OF LONDON

"The English Silversmiths"

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese
Antiques



Branches

SHANGHAI

PEKIN

The NEWHOUSE GALLERIES



"Master Charles Crisp Burney," by
Edward Francis Burney
Size 25½ x 19½ inches

PAINTINGS

New York

11 EAST 57th STREET

St. Louis

484 N. KINGSHIGHWAY

KNÖDLER



"PORTRAIT OF FRANCES KINDERSLEY"

ROMNEY

ETCHINGS

PAINTINGS

ENGRAVINGS

14 EAST 57th STREET, NEW YORK

PARIS
17 Place Vendome

CHICAGO
622 S. Michigan Ave.

LONDON
15 Old Bond St.

Stora to Show Buddhistic Art from Afghanistan

The Stora Galleries are bringing to this country and will exhibit in March some extremely interesting sculpture, which comes from excavations made in Afghanistan by M. Malraux. It consists of Greco-Buddhistic and Gothico-Buddhistic work, about which there is at present much curiosity. At the moment the collection is being shown in Paris in the galleries of the Nouvelle Revue Française.

FOSTER'S WORKS SOLD FOR \$35,000

When Ben Foster, landscape artist, passed away several years ago, he left several hundred canvases. The Grand Central Art Galleries, who were appointed by the executors of the estate and the heirs to dispose of these canvases, has reported a sale of the last picture in the group.

All of the paintings were inspected by the Galleries shortly after Mr. Foster's death and a great many that were either unfinished or not up to the standard of Mr. Foster's art achievement were destroyed. The balance have all been sold for cash during the past two years, giving a very handsome return to the five heirs.

The Grand Central Art Galleries is a non-profit institution, founded and operated solely in the interest of the American artists. Through its many

connections in various parts of the United States, it has been able to make sales of millions of dollars' worth of art for the American painters and sculptors. The works of other artists

who have passed on during the last two years have likewise been placed in the Grand Central Art Galleries, who will arrange memorial exhibitions and then exhibit and sell their canvases.

The large sum realized on the works by Ben Foster presents a convincing testimonial of the regard in which these American painters are held by the American people.



"LANDSCAPE"

By JACOB VAN RUYSDAEL

Recently presented to the Toledo Museum of Art by Mr. Arthur J. Secor, who purchased this interesting work from the Howard Young Galleries of New York

A FINE RUYSDAEL GOES TO TOLEDO

A characteristic landscape by the Dutch master, Jacob van Ruysdael, is an important new accession acquired by the Toledo Museum of Art. The painting is a gift of the museum's president, Mr. Arthur J. Secor, and was purchased from the Howard Young Galleries.

Attributed to Ruysdael's later period, when the imaginative quality of his work was accentuated, the canvas represents a rather wild vista of mountain scenery with a foaming cataract in the foreground. The whole is done in dark values that offer striking contrast to a note of bright color introduced in a group of tiny figures near the left foreground. Experts assign the authorship of this touch to Wouwerman, who frequently collaborated with Ruysdael. The presence of a white horse in the group lends authority to this theory.

The painting compares favorably with the Ruysdaels that hang in the principal museums of London, Berlin, Vienna and other cities abroad.

Austin Lectures on Art At Reinhardt Galleries

Mr. A. Everett Austin, Jr., Director of the Wadsworth Atheneum at Hartford, Conn., gave an illustrated lecture on contemporary French art, including the work of Picasso, Braque, Chirico and others, on Monday evening, February 16, at the Reinhardt Galleries.

This lecture was the sixth in a series of eight illustrated lectures on modern art. The public is invited to attend these lectures, to which there is an admission fee of two dollars a lecture.

MATTHIESEN GALLERY

BERLIN, BELLEVUESTR. 14

OLD MASTERS

FRENCH IMPRESSIONISTS

A. S. DREY

OLD PAINTINGS
WORKS of ART

NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870

39 Pearl Street, New York City

Phone BOwling Green 9-7960

"OLD MASTERS"
IN THE FINE ART OF
PACKING AND
TRANSPORTATION

If purchases are made
abroad, is it not advisable
to have shipping documents
sent direct to us
for clearance?

Cable Address: Spedition, New York

Member the Antique & Decorative
Arts League

EXHIBITION OF
CHINESE ANTIQUE
WORKS OF ART

Now on View

In the Galleries of

TON-YING
& COMPANY
5 East 57th Street

Third Floor

NEW YORK CITY

Your Attention Is Invited

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS d'ART

NEW YORK
PARIS

EXHIBITIONS IN
NEW YORK

WALT KUHN

Marie Harriman Galleries

With but a few weeks' respite, Walt Kuhn is back at the Marie Harriman Galleries, this time with a set of black and white landscape drawings couched in a different vein than anything seen in his previous exhibition. While I admired many of his figure pieces in the earlier show, I took exception to the landscapes as they seemed to me to be somewhere too *voilà* for comfort, too bluntly shorn of essential landscape sentiment, too worked out according to formula. Nothing sprang into inevitable being; rocks and trees and hills were crudely thrown together to make an unacademic gesture. But little did I suspect that Mr. Kuhn could so cleverly turn the tables by suddenly reappearing with this sheaf of really brilliant landscape studies tossed off at fever heat with a genuine bravura of the brush and wholly alive with a really stirring sense of natural beauty and structural growth. Mr. Kuhn catches the essential vitality of patriarchal trees and gives them, with a few magic flicks of his hand, a rich and intricate being that is close to being inspired. He gives you nature in the most sportive, dynamic mood, making you feel the drama of natural struggle for existence. Everything he touches comes to life on the paper, and if he can bring such qualities to his oils the next Kuhn exhibition should prove a notable event. Pattern and design and accent all seem to be inevitably right in these drawings, which make one of the exhibition high spots of the month.

SIMKA SIMKHOVITCH

Marie Sterner Galleries

The present display of canvases by Simka Simkhovitch, the young Russian painter that Marie Sterner has had under her wing these several seasons, shows that her enthusiasms were well grounded, for Mr. Simkhovitch has most certainly arrived at a further stage of his artistic progress since the last time he showed at these galleries. His style has gained in freedom and delicacy, and he sees with a more revealing eye. His newer canvases are not so much in the languorous mood of "fete champetre" that gained Mr. Simkhovitch the sobriquet of a "Modern Watteau," although he still likes to depict the delights of fun in the open, as is witnessed by his merry scenes at Palisades Park with the general hullabaloo of merry-go-rounds and circus attractions. He has caught several charming moments of happy folk whirling about on the prancing gilt and colored animals of the carousels, and he has made a Whistlerian etude out of the gaudy banners that make an irresistible facade for the side-show tent. In his "Skaters" with its white fringed forest of trees Mr. Simkhovitch gets back to the Russian note that is always tucked in somewhere or other in his painting. His large "Horses Grazing" shows the new power that has come into his painting, and several of the flower pieces exhibit a marked increase in his command of color.

WALTER UFER

Babcock Galleries

A generous slice of the American Southwest, with its dazzling skies and clear cut mountain ranges and Indian ponies whisking in and out of the ubiquitous and decorative sagebrush is offered in the series of canvases by Walter Ufer now on view at the Babcock Galleries. This accomplished member of the Taos colony is at his best in these souvenirs of Indian days and ways, and while they do not depart radically from his former work, they seem to have gained slightly in clarity of color and ease of design. He has carried the Remington stunt of illustrating the life and motion of



"TWO GIRLS AND A DOG" By JACK VON REPERT-BISMARCK
Included in the artist's exhibition, now on view at the Balzac Galleries

the open spaces into a further decorative state, so that his canvases delight the lover of the picturesque incident and of handsome painting at one and the same time. These Ufer canvases are all more or less of a piece, dealing with mounted Indian figures set against the splendid panorama of that region and under the full streaming sunlight of those skies that seem to carry an extra sense of illimitability. It is one aspect of the Southwest, literal, likeable, expertly set down, and thoroughly authentic,

that Mr. Ufer captures, and for those who are stumped by what John Marin sees in the New Mexico terrain, these Ufer canvases should just fill the bill.

GALLERY NOTE

Mr. Thomas Weitemeyer of the Metropolitan Galleries, 578 Madison Avenue, announces the opening of an additional gallery, located at 730 Fifth Avenue.

JOHN LEVY
GALLERIES

MARINE PAINTINGS BY

JOHN P. BENSON

Until February 28th

ONE EAST 57th STREET
NEW YORK

WILDENSTEIN
& COMPANY
INC.

Distinguished

OLD and MODERN
PAINTINGS
WORKS OF ART

TAPESTRIES and FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris

MUNICH
Briennerstrasse 12

BERLIN
Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER
INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. & 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS
M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"

J. B. NEUMANN
LIVING ART
NEW YORK

GRAPHISCHES KABINETT
Munich, 10 Briennerstrasse
G. Franke, Director
EUROPEAN ART SINCE GOYA
New Art Circle, New York
J. B. Neumann, Director

BORIS DEUTSCH ANTON BRUEHL

Delphic Studios

Boris Deutsch is making his New York debut with a series of drawings in black and white and color at the Delphic Studios. This young Los Angeles painter, whose work is well known on the West Coast, is one of the really important painters to hail from California, and it was my good fortune this past summer to see his work at Harry Braxton's Hollywood gallery, and to find it truly artistic in every sense of the word. I was sufficiently impressed to prepare an article on his oil paintings for a leading art publication, in order that a wider field of appreciation might be secured for him. And so it is gratifying to find that these drawings stand up amazingly well in a New York setting, and I do not hesitate in pronouncing this Delphic show one of the most interesting displays of young American talent of the season.

Mr. Deutsch's art is intensely racial, individually modern, and carried through with a refreshing intensity. His subject matter is fascinatingly alive with the throb of Russian life as the artist knew it during his early years, before he decided to seek his artistic fortunes in the New World. His figures of venerable old Jews and young eager Talmudic students brushed in with oftentimes a terrific intensity of feeling are very living documents, as well as being commanding exercises in draughtsmanship. He is abstract at times and brings a rich imagery of thought to his paper. Somehow or other these Deutsch drawings must be seen for themselves. I do not know how to describe them with any accuracy. However, I do vouch for them and trust that he will become known throughout the town as he deserves.

Photographs by Anton Bruehl fill one of the rooms at the Delphic Studios, and show a wide range of subject matter brought into revealing focus through this young American's command of the camera. He never stunts and his work has a fine honesty of approach.

KATHERINE SCHMIDT

Daniel Gallery

In Katherine Schmidt's new group of canvases comprising the current exhibition at the Daniel Gallery is seen and felt a fresh pictorial power that shows this able painter advancing steadily along the well defined route of her artistic career. Her art has always had the elements of carefully nourished form and resonant color brought into fine, though not conspicuously fluent relationship, and while she continues to develop her forms with the same careful command of chiaroscuro, the net results of her present contributions have somehow or other gained in breadth of feeling and style. Her still-life compositions are very swagger pieces of painting, colorful, commanding in form and pattern, and individually worked out.

In a world flooded with still-life painting it is not so easy to manage new and convincing variations on this well worn theme, but such a painting as the red-white-and-blue "At the Foot of the Stairs" by Mrs. Kuniyoshi—for she is none other—is very much of an eye-fuel. A red newel post, a white pitcher, and some blue stuff over the back of a chair does not sound any too thrilling as ingredients for a canvas, but she has brought these elements of her scheme into such delicately adjusted balance as to make the whole picture hum with pictorial pleasure. Equally appealing are the other two still-lives featuring more white pitchers. In fact, the white pitcher—plain or frilly—is the hallmark of her display this year, and I shouldn't wonder if her passion for these attractive utilities would lead to a general deluge from her friends and admirers.

Her nudes are conspicuously present and well painted but somehow or other they suffer from an excess of careful modelling and meticulous finishing. The "Nude on the Floor" presents the difficult problem of choosing between the lady and rug, for each has been carried out with a full regard for detail and finish. In fact the painting in question presents the two sides of Mrs. Kuniyoshi's painting problem with special clarity, and she should realize that the same formula for her still-life work does not necessarily serve for the nude.

AGNES PELTON CONTEMPORARY MODERNISTS

Argent Galleries

"Forms having both actual being as entities of a semi-subjective world and universal significance as impersonal symbols of human experience," thus have been defined the "abstractions" by Agnes Pelton at the Argent Galleries. Each painting is a compelling word of a tongue that everyone may understand who for a moment withdraws within his or herself and tunes in with the universally living stream of living experience.

Not only are Agnes Pelton's paintings "abstract" visually, but every one is filled with abstract meaning. To this artist, life is a development of consciousness which she translated into symbolic color, rhythm and form. Whatever comment on reality "Wells of Jade" may set forth to the mystically initiated—or to any imaginative person for that matter—for the eye alone it is a haven of beauty. The same satisfaction is to be found in "Translation," in "Rose and Palm," he found in "Translation," is pure and blissful, but not cold in color. And one might go on. In the trend away from materialism in general, and from literalism in art in particular, Miss Pelton is a child of the new age. She is harbinger of the future for other painter poets.

In the front room of the Argent Galleries is an excellent little showing—for the most part modernistic—since the work of Frederick K. Detwiller and Isabel L. Whitney by comparison with the other exhibitors seems undeniably conservative. W. Weber displays great verve and painter quality, especially in her feeling for texture as in "Ecstasy of Color" and "White Goblet." Mary Seaman's decorative "Pig Market" with its glazed lacquer-like surface is an outstanding work. On the opposite side of the room is Elliott Orr's impressive "Be-

fore the Hanging," freighted with ominous gloom, a pall of doom oppressing the scene in which mass participation is the paramount impression. Oronzo Gasparo's group of small meaty, closely packed compositions in an Aztec color scale should also be mentioned. Marguerite Zorach and Margaret Herrick complete the list of contributors.

ALLIED ARTISTS OF AMERICA

Fine Arts Building

The eighteenth annual exhibition of the Allied Artists of America is in progress at the Fine Arts Building, presenting the usual miscellany of portraits, still-lives and landscapes in the well tempered manner that one comes to expect from this yearly post-Academy convention. Only here and there and at particularly infrequent intervals does anything happen to arrest one's progress through the galleries. Louis Kronberg's large Spanish group is the most outstanding show-piece of the exhibition, though why it was not hung in the Vanderbilt Gallery is something of a mystery, since the long even row of canvases ranged about that classic arena is much too tame for comfort. Even John E. Costigan's customary offering fails to punctuate the gentle monotony of the paintings and I usually rely on him to give me a pictorial pause each year if only because of the intensely pastoral charm that so informs his work. Mr. Costigan is a true descendant of the French Millet in his devotion to the soil, and he makes amazingly fresh records of his homestead and family with each succeeding season. This year the Allied Artists' gift print is by Mr. Costigan. The big gallery has typical works by such well known exhibitors as Emma Fordyce MacRae, Wayman Adams, F. Tenney Johnson, Hobart Nichols, Abbott Graves, Eugene Higgins, Glenn Newell, Chauncey Ryder and George Elmer Browne. Louis Betts' fluent portrait study of Granville Smith has been awarded a medal of honor. One of the canvases that I really responded to was Robert Philipp's "Still Life," done with a certain disregard for academic rulings and carried through with robust pictorial feeling. He seems to be a promising painter. Ernest S. Trubach also sends a well executed and interestingly angled still-life.

EARLY ENGLISH FURNITURE PERIOD ROOMS and ARCHITECTURAL INTERIORS

PORCELAIN

SILVER

SPORTING PRINTS

19 EAST 54th STREET
NEW YORK

Vernay

CARLBERG & WILSON, INC. 17 EAST 54TH STREET, NEW YORK

*Old Masters
Works of Art*

Mrs. Richard T. Wilson

Dr. Eric Carlberg

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES

WHOLESALE

510 Madison Avenue

New York

DURAND-RUEL INC.

PAINTINGS

New York
12 East 57th Street

Paris
37 Avenue De Friedland

Telephone Circle 7-5952

Room 715

ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS

119 West 57th Street

New York



ALEX. REID & LEFEVRE, LTD.

PAINTINGS by the FRENCH and BRITISH MASTERS

LONDON: 1a, King Street, St. James's, S. W. 1.

CABLES "DRAWINGS, LONDON"

GALERIES GEORGES PETIT

PAINTINGS BY XIXth & XXth CENTURY
FRENCH MASTERS

CABLES
"PETITGODOT—PARIS"

PARIS
8 RUE DE SEZE

BIGNOU

SELECTED MODERN PAINTINGS

PARIS: 8 RUE LA BOETIE

CABLES: "ETIBIGNOU-47-PARIS"

BENJAMIN KOPMAN

New Art Circle

One of the most provocative figures in American painting is Benjamin Kopman, now to be seen at J. B. Neumann's emporium of art in East Fifty-seventh Street. This young painter, who might be called off-hand the Rouault of the U. S. A., is a difficult man to appraise since his art is one of those troublous manifestations of the creative urge that is neither to be classified as fish, flesh nor good red herring. He ranges about in a thick murky twilight of his own conceiving, mingling fact and fancy with a dream-like abandon that results in a distorted sort of figuration that practically defies analysis.

Either you respond to the Kopman fables or you don't. Only the trained gallery-goer who has seen himself go through the various stages essential to eventual appreciation of some of the more cryptic and recondite of our modern artists can hold himself in check before these Kopman creations as he awaits some further revelation of what lies back of them. I myself am willing to let them work on me whatever they hold of pictorial magic, for I remember the time when Rouault's peculiar powers were as yet unreleased for me, and I can also recall my humble period of approach before the dazzling charms of Marin's art broke through the vapors of my imperceptions.

All I can do is to tell you that Mr. Kopman is in the full vigor of his pictorial powers, setting down with com-

plete conviction his strange visions and keeping his registration almost deeper down than usual among the blacks and bistre of his palette. Or perhaps the light walls of the New Art Circle enhance the abysmal effect of these Kopman canvases, and I should enjoy seeing them in a more carefully toned setting. Despite the somewhat repellent nature of the painting of the "Woman with Hat" it is indeed a powerful performance, moody beyond measure, a crone to conjure with, a troubled spirit to bring a Macbeth to his senses. His "A Lynching," equally morbid in subject matter, is another dramatic composition, full of the strange terrors of human tempest and midnight passion. Certain landscape notes are carved out with a typical Kopman insistence on stunted, fiercely compacted form, and they enjoy a fine consistency of mood and handling. There is obviously a symbolic content to many of these paintings, and his visions of man fighting bears and lions most likely have more in them than meets the eye. But, as I said, either you respond to the Kopman fables or you don't, and I warn you that his is an art form that is not easily arrived at. But the ardent student of modern painting should not miss this exhibition.

NEGRO ART

Art Center

Under the auspices of the Harmon Foundation a considerable group of negro artists is convened at the Art Center through the rest of the month with an interesting and often rewarding exhibition of painting and sculpture. Three years ago saw the initial move in getting together a representational showing of contemporary ne-

gro art in this country, and the Harmon Foundation is continuing its efforts in rounding up the best talent and giving it the proper stimulus of public contact. Fifty artists are on hand with a varied assortment of work that ranges from the pallid, unpractised performances of those who are trying out their hand with an unfamiliar medium to those who are skilled and often times moved to genuinely colorful utterance.

Of the latter group is William H. Johnson with his splendid negro head, "Sonny," done with a surprisingly subtle use of Cézannish accents and angles, but in no way imitative of that master. It is rich and warm not only in the actual feeling of the pigments and the color range, but in the communicating vitality and humanity of the work. He has two other works, landscapes, that are equally arresting and unusual, although he has forced certain effects in his "Landscape with Setting Sun" that would require the genius of a Van Gogh to pull out of the fire.

A group of typical canvases by Henry O. Tanner gives the exhibition an authoritative touch, and they fit into the religious mood of the effective "Roll Jordan Roll" by Malvin Gray Johnson that hangs in the center of the large gallery. Hale Woodruff has a lively fancy and a modern sense of keeping his patterns alive and running, making the group of canvases from his hand one of the features of the show. James Wells's imaginative panels have a genuine go to them and embody much of the feeling of primitive African art. Benjamin Kitchen's "Vanishing American" has a curious power to it, and Albert Alexander Smith, King Ganaway and Cloyd Boykin also contribute interesting canvases. Two terra cotta heads of negro boys by Sargent Johnson are the outstanding contributions in the sculptural section of the exhibition.

ANNE GOLDTHWAITE

Brummer Galleries

The fluent, chatty style that has distinguished Anne Goldthwaite's work in so many of the large group exhibitions, is now to be studied in a one-man show at Brummer's. I do not recall having seen a similar gathering of Miss Goldthwaite's painting in several seasons, having a more or less casual acquaintance with her work in consequence. But she manages to register effectively each time with even a comparatively limited showing. Now, however, she has got enough work together to fill comfortably the top floor of Brummer's,

and the result is one of general gaiety and delight. Miss Goldthwaite never digs too deep into her subject matter, preferring to toss off her impressions while the mood is well upon her, and her hand is keyed up to concert pitch. In fact the canvases and water colors I liked best were the ones which were worked out with the greatest dispatch and brevity, such as the "Ploughing Cotton in Alabama" and her "Interior" with assorted members of a family, presumably Southern. Her recent Paris drawings are turned out with the same easy grace, and are quite the best things I have ever seen under her signature. If you have that Paris feeling now that spring is drawing near I can recommend a visit to the Brummer Galleries, and promise that you will find a certain relief in these charming souvenirs of the gardens and boulevards of that City of Light.

FROST & REED LTD
Famous throughout Six Reigns

PICTURES
FOR THE TRADE

26c KING STREET, St. James, LONDON, S.W.1
& CLARE STREET, BRISTOL, ENGLAND. Est. 1808

E. and A. Silberman Galleries

Vienna 1
Seilerstaette 5

New York
133 East 57th Street

FHRICH
GALLERIES

PAINTINGS

36 EAST 57th STREET
NEW YORK

Member of the Antiques and Decorative Arts League

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

NEW YORK
CRIS
(1840)

THROUGH FEBRUARY

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue
(Fifth Floor)
Between 53d and 54th Sts.
NEW YORK CITY

VALENTINE GALLERY

69 EAST 57th STREET

MODERN ART

BRAQUE

DERAIN

DESPAU

DUFY

LURCAT

MATISSE

MIRO

MODIGLIANI

PICASSO

UTRILLO

MURRAY K. KEYES

Photographer of Art Collections

Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

**PEPPINO MANGRAVITE
G. A. MOCK**

Dudensing Galleries

One of the most promising of the younger painters sponsored by the Dudensing Galleries is Peppino Mangravite, whose recent canvases are now on view at that art center. He continues to justify the enthusiasm of his sponsors, and should advance into an enviable place among his contemporaries before long. I particularly liked his "Man and Horses" at the Corcoran Show this winter and was glad to learn that it had been acquired by Duncan Phillips for his permanent Washington collection. This canvas is one of the fine numbers in the present exhibition. Then, too, there is an excellent family group, with telling effects of light and shade and an exceptionally well worked out pattern that carries convincingly into the most remote parts of the canvas. His "Rioters" is a striking bit of dramatic invention, and I noted particularly a brilliantly painted still-life of corn and golden rod that Mr. Mangravite calls "American Scene."

The smaller gallery is filled with paintings by G. A. Mock that instantly proclaim the painter to be a disciple of Kenneth Hayes Miller, except for the subject matter, which is mostly landscape and ranges about more considerably than Mr. Miller's. Until something more authentic creeps into these Mock canvases it is impossible to give them any adequate rating.

**MARTHA WALTER
RUTH PAYNE BURGESS**

Milch Galleries

Surrounded by the seductions of black lace mantillas, Italian bambinos and Andalusian fetes, Martha Walter has preserved her artistic equanimity. A saving passion for the salt of home-ness leavens her exhibition at the Milch Galleries, preserves her from the rubber stamp recording of the average tourist painter. The most vivacious brush work is found in two small scenes with many figures, which are filled with the artist's own joy in the color and movement of the spectacles before her. The larger figure compositions, devoted for the most part to strong peasant types of Italy and Spain, have an authenticity that even includes the inevitable mustache of a voluptuous Andalusian lady. In her painting of babies and children Miss Walters is especially courageous. Her infants have an appealing new-born ugliness, the older boys and girls, with their hauntingly large eyes, express a peasant pathos untinged by sentimentality. A group of water color sketches in the corridor are also very personal in their technique and approach.

The Coolidge country and other picturesque spots in Vermont form the subject matter of a group of water colors by Ruth Payne Burgess in the front gallery at Milch's. Although the artist's style is rather tight, she succeeds in communicating the reluctant charm of these hills and rocky farm lands, warming to brief fruitfulness under the summer sun.

**Silver Wedding
Celebrated by
Kleinbergers**

THE ART NEWS takes pleasure in extending its hearty congratulations and felicitations to Mr. and Mrs. Francis Kleinberger on the occasion of the celebration of their fiftieth wedding anniversary last Thursday, February 19, and to wish them continued health and happiness.

To the art world, Mr. Kleinberger needs no introduction, as for many years he has been one of the country's foremost connoisseurs and dealers in important works of art and has assisted in the formation of many of the significant collections of this country.

Among his many achievements is the distinction of having brought to America more paintings by Rembrandt than any other dealer and possibly of having sold more works by this greatly appreciated master than any other one dealer in the world.

JOHN P. BENSON

John Levy Galleries

Lovers of ships and the sea will find favorite themes effectively handled in the current exhibition of the well known marine painter John P. Benson, now current at the John Levy Galleries. One of the most interesting of this recent crop of canvases is a study of fog in the harbor, where the foreground reflections take on prismatic intensities of color and the boat in the middle distance fades into ghostly lavender. Other subjects—trading schooners, brigantines, and the favorite clipper ship—are painted not only for their inherent picturesqueness of silhouette, but as gallant actors in the eternal drama of the sea. The choppy waters and the rock bound coast of Ireland form the background for the brave careerings of a venturesome little boat; the sails of a homeward bound clipper seem to strain toward their goal; yachts with quiescent sails quiver in eagerness at the first flutterings of a coming breeze. In a single canvas entitled "Northeaster" the artist has abandoned his boats and devoted himself entirely to the rhythmic breaking of waves against rocks.

**MATILDA BROWNE
LOUIS E. JONES**

Gatterdam Galleries

Matilda Browne is the latest recruit to the ranks of artistic dog fanciers, a number of highly pedigreed canines from her brush now being on view at the Pascal Gatterdam Galleries. Besides her depictions of individual blue ribbon winners of various breeds, the exhibition features a number of open air hunting scenes, which are particularly successful. Here such dramatic moments as "Lost Scent" and "Checked" are set against the low keyed harmonies of meadows and hills. Miss Browne, who must have an especial fondness for pointers, skillfully renders the nervous straining of dogs' bodies when hot on the trail, the sharp lift of canine heads when drawing close to the game.

Also on view at these galleries are paintings of the North Carolina "Smokies" by Louis E. Jones, who has abandoned the camaraderie of the Woodstock colony for this more austere retreat. The artist has found in this unhackneyed locale a ruggedness and charm of mystery which communicates itself to these somber toned paintings of blue-gray hills and unpainted cabins, veiled in a thin and melancholy haze. Two winter subjects, with their crisper contrasts, lend vivacity to the showing, while the eternal sadness of the hills softens into lyricism in the distant turquoise of "Land of Romance."



"The Circus Rider" by Dame Laura Knight

HOWARD YOUNG GALLERIES

DAME

LAURA KNIGHT

OILS, WATERCOLORS & ETCHINGS

Until February 28th

**NEW YORK
634 FIFTH AVENUE**

**LONDON
35 OLD BOND ST.**

HUDSON
FAC. FRIEDENBERG President CHAS. FRIEDENBERG Vice-President
Forwarding and Shipping Co., Inc.
CUSTOM HOUSE BROKERS, FORWARDERS,
PACKERS AND SHIPPERS

**CUSTOM HOUSE
DEPARTMENT**

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

**WAREHOUSE
DEPARTMENT**

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

**PACKING AND
SHIPPING DEPTS.**

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

On large shipments consisting of works of art, paintings, fine furniture and household goods, destined to England, France, Germany, Italy or Spain, we use Special Van cases which reduce the cost of transportation and packing, and also the possibility of damage.

NEW YORK

Office:
17 STATE STREET
Tel. BOWling Green 9-4151

Warehouses:
507 WEST 35th STREET
323 EAST 38th STREET
Tel. ASHland 4-7637

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.
(Cameron-Smith & Marriott, Ltd.) Cable Address: Kamsmarat
"Norway House," 21-24 Cockspur St., Trafalgar Square, S. W. 1.
Telephone: Gerrard 8544

Represented in Boston, Baltimore, Washington, D. C., Chicago,
Philadelphia and other parts of the U. S. and all
principal cities of the world.

Member of the Antique & Decorative Arts League

**RAINS
GALLERIES : Inc.**

Auctioneers and Appraisers

3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:
Harriman National Bank
Fifth Ave. & 44th Street
New York, N. Y.

Al. Rains
Auctioneer

RALPH M. CHAIT
600 MADISON AVE., N. Y.
at Fifty-Seventh Street



Rare Famille
Verte Vase
Kang Hsi period,
1662-1722
Height 18 inches

**EXHIBITION OF RARE
CHINESE PORCELAINS**

Member Antique and Decorative Arts League

The ART NEWS

Published by the
ART NEWS INC.20 East 57th Street, New York
Telephone PLaza 3-5067

President S. W. FRANKEL

Editors (RALPH FLINT
MARY MORSELL)Entered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879.Published weekly from Oct. 4 to last of
June.Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

| | |
|-----------------------------|--------|
| YEAR IN ADVANCE | \$7.00 |
| Canada | 8.00 |
| Foreign Countries | 8.00 |
| Single Copies | .25 |

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
William Eisel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
A. G. Sells 1224 Amsterdam Ave.

WASHINGTON

Brentano's F and 12th St., N. W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building

16a St. James's St., S. W.

David H. Bond 407 Bank Chambers

Holborn, W. C.

Gorringe's 17 Green St.

Leicester Sq., W. C. 2

May & Williams 24 Bury St.

St. James's, S. W.

Lechertier Barbe, Ltd. 95 Jermyn St.

S. W.

PARIS

George Houin 2 Rue de la Plaine

Telephone Diderot 19.09

MUNICH

Karl Barth Konradstrasse 4-11

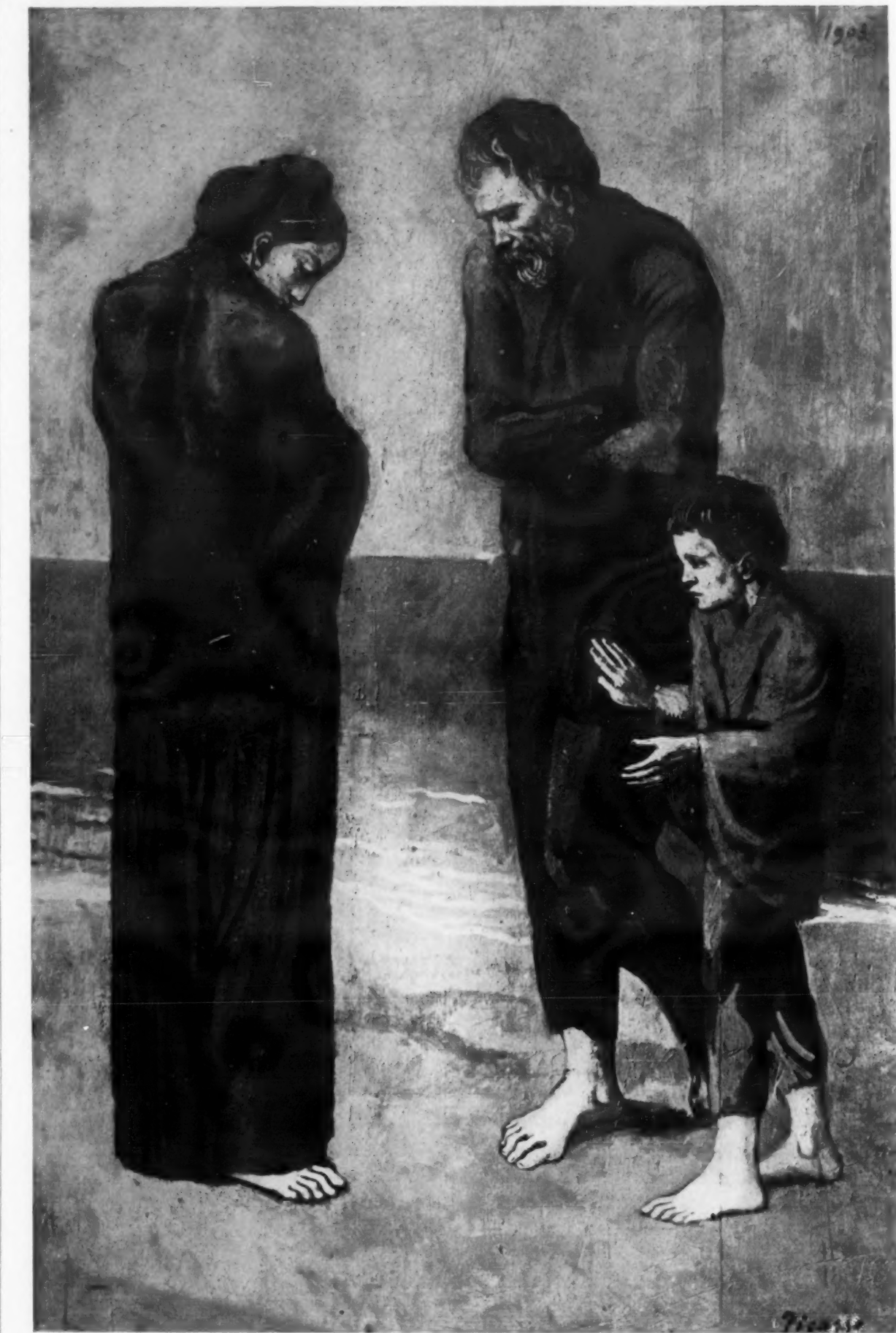
Vol. XXIX February 21, 1931 No. 21

ART IN THE GALLERIES

While it is an acknowledged fact that the most exact calibration of man's record is written in his art, most of us prefer to ponder over this delectable document after it has been put through the wringer of time and comfortably sorted out and sealed. But like any tale of adventuring into fields unknown, how much greater the zest of actual exploration than any historical reconstruction, how much greater the fabrication of the tale with all its attendant weal and woe, hope and fear, rise and fall, than any placidly retrospective fire-side perusal! How much more thrilling, more vibrant should be the unfolding plan of visual beauty as it comes to us freshly minted, how very much more rewarding to feel that we have assisted at the birth of some fresh kindling of the divine fire than to have to take the issues of art forever in a past tense.

Ofttimes distance lends a sort of lazy enchantment, and it has been all too often proven how without honor is the prophet of a new vision in his own place and time; yet the continual breaking down of old traditions in this XXth century and the raising up of new approaches to the time-honored problems of mankind, bespeak a rising intelligence and a highly progressive attitude toward matters of life as well as art. Seldom in the history of art have its high priests been more favored in their own lifetime, and the thresholds of their ateliers are literally thronged with eager worshippers. With the breaking away from accepted forms and canons of art, the new schools are leaping ahead into metaphysical latitudes.

The necessity for keeping abreast of the times is keener than ever be-



"LA TRAGEDIE" (1903)

Loaned by Mr. and Mrs. Chester Dale to the exhibition of works by Picasso, Braque and Leger now on view at the Museum of French Art

By PICASSO

fore. Art is leaving the ground, getting air-minded, increasing the motive power of its inventions with the alacrity of a Lindbergh or a Hawk. And it is here that the art galleries serve an excellent and indispensable purpose in providing the public with constant evidence of what is going on, in getting the newest wares into circulation long before the academic accolades have been bestowed. It would be a veritable eternity before we had access to the newest phases of the fine arts were it not for the galleries, since the typical art museum is actually the last place in which to gain any comprehensive sense of pioneer production, although such recent institutions as the Museum of Modern Art are happily establishing new precedents in such work. The mills of the museums grind exceeding slow. But for the price of a carfare the New York public has the run of as many stimulating exhibitions during the course of a season as could fall to the lot of the greediest student of the arts.

The display of contemporary work

set before the Manhattan gallery-goer is one of Lucullan proportions. The pick of the European studios is spread forth for our edification and—as it sometimes happens—consternation. But all this would be wholly impossible without the good services rendered by the galleries, and we should be left 'way behind the times were it not for their initiative in keeping us posted. It is an educational phase of our time that is not nearly enough stressed by the authorities, and a form of stimulation and instruction for the artist that is all too often mistrusted and ignored.

OBITUARIES

A. B. CHAMBERLAIN

Mr. Arthur Bensley Chamberlain died recently at Edgbaston Hall, England, the residence of his father-in-law, Sir James Smith. He was 71 years of age.

For thirty-eight years he was As-

sistant Keeper of the Birmingham Museum and Art Gallery, and produced those catalogs which have since become models for similar institutions. One of the last was an illustrated catalog of the permanent collection of the works of David Cox in the Birmingham Art Gallery. Mr. Chamberlain also wrote biographies of Holbein and Romney, and volumes on Constable and Gainsborough.

THEKLA M. BERNAYS

Thekla M. Bernays, author of essays and criticism on artistic subjects and a patron of the arts, died on January 30 in New York, at the age of 75.

Miss Bernays wrote frequently for William Marion Reedy during the heyday of *The Mirror*; also for *The St. Louis Post-Dispatch* and *Globe Democrat*. She had been a director of the Artists Guild of St. Louis, a member of the jury on Arts and Crafts of the St. Louis World's Fair in 1904, and an officer of the Contemporary Club of St. Louis. She did much to help young writers and artists. Zoe Akins wrote a poem about her, "The Learned Lady."

REVIEWS OF
RECENT ART BOOKS

"WHISTLER THE FRIEND"

By Elizabeth Robins Pennell
Published by J. B. Lippincott Co.
Philadelphia & London
Price \$2.50

Elizabeth R. Pennell having cleared away the cobwebs of legend, has thereby turned the tables on our glamour-erasing biographers and assiduous debunkers of great men. For the legendary maker of enemies we now have Whistler the friend. Quite a new role for Ruskin's combative little paint-slinger, but one in which there appears to be an element of truth. That Mrs. Pennell and her husband, the late Joseph Pennell, were Whistler enthusiasts and staunch friends of the artist—to their untiring efforts and magnificent generosity the nation is indebted for its Whistleriana now in the Library of Congress—is proof in itself that this side to the man actually existed. Besides Mrs. Pennell has even greater evidence in the twenty unpublished letters of the artist to Fantin-Latour, which after a futile heart-breaking attempt in Paris some years back, she has finally been able to obtain. Upon this material is based the book bearing the innocuous title.

Gone are the days when art students were art students. But even in the good old fifties Whistler out-Quartered the Latin Quarter. It was in the Louvre that Fantin-Latour, who kept himself a jump ahead of starvation by copying old masters, first noticed the amazing hat. Then one day someone stopped to criticize and praise his work, turning around he met the man under the enormity. The brilliance of Whistler's conversation no less than his hat startled the serious Fantin. At the Café Molière that same evening they met by appointment and continued to talk. Here also were Legros, Manet, Cazin, Astruc and many others whose names are now revered. Here began that ardent triangular friendship—the Society of Three was founded. Whistler the spirited gregarious American, who had come to study under the classicist Gleyre, Fantin, the serious artist, half Slav with a mixture of French and Italian, and Legros the grave Burgundian, both pupils of Boissaudran, formed an attachment which lasted until middle age.

Throughout the book the author stresses the fact that Whistler was a serious student—much concerned with problems of paint, continually deploring the fact that he began his art study so late in life (he was twenty-two when he came to Paris).

Whistler's capacity for friendship could also turn to the practical. After establishing himself in London he sent for his less fortunate friends to come where "Patrons were numerous." Fantin and Legros were introduced to influential people, were taken everywhere. After the artist's death Fantin put in writing that "Whistler introduced him to England and thus laid the foundation of his fortunes."

Legros finally settled in London although Fantin never made it his home, consequently there were many letters between them, some hurried notes and others stretching to many pages with sketches of paintings on which Whistler was working. In these letters he confided his troubles with the antagonistic English—even the British artists of old Paris days were never friendly, DeMaurier showed what he felt about Whistler in Trilby where he is represented by the character of Joe Silby. He told of his many battles with the fossilized Royal Academy. Always the friend seeking advice on what lay nearest his heart.

As middle age approached the Society of Three gradually came to an end. Their interests became more varied. Legros, the first to break away, was replaced by Albert Moore who incidentally stuck to the end. There was finally a rift between the remaining two, imperceptible at first but which at last came to be a definite coldness. According to Mrs. Pennell the fault was not Whistler's.

Thus the fabulous butterfly with wasplike tendencies, flutters only on occasion and his sting is reserved for deserving enemies. A chatty morsel of biography, this book, with numerous illustrations of paintings, etchings, drawings of, by, and about the Society of Three. A book that will hold you fascinated until the very last word.—B. E. R.

SPANISH ACADEMY ELECTS DR. COOK

The Research Institute of the College Art Association announces the election of Dr. Walter W. S. Cook to the Spanish Academy. Dr. Cook has been made a corresponding member of the Real Academia de Bellas Artes de San Fernando of Madrid. He is the fifth American archaeologist to be thus honored, other American members including Mr. Archer M. Huntington, president of the Hispanic Society of America, and Professor A. Kingsley Porter of Harvard University.

Dr. Cook has long been known as a lecturer in Spanish art at the Metropolitan Museum of Art. For several years he was in charge of graduate studies at the College of Fine Arts at New York University, and recently he was appointed a member of the Société Nationale des Antiquaires de France, the oldest archaeological society in France.

His most important work has been in the field of medieval iconography. At present, as Research Fellow of the Research Institute of the College Art Association, he is engaged in the publication of a corpus of Romanesque and early Gothic panel painting in Spain. These panels were employed as altar frontals and are earlier than the painted altar pieces which came into general use in the XIVth century. They are said to be the earliest school of Romanesque panel painting in Europe.

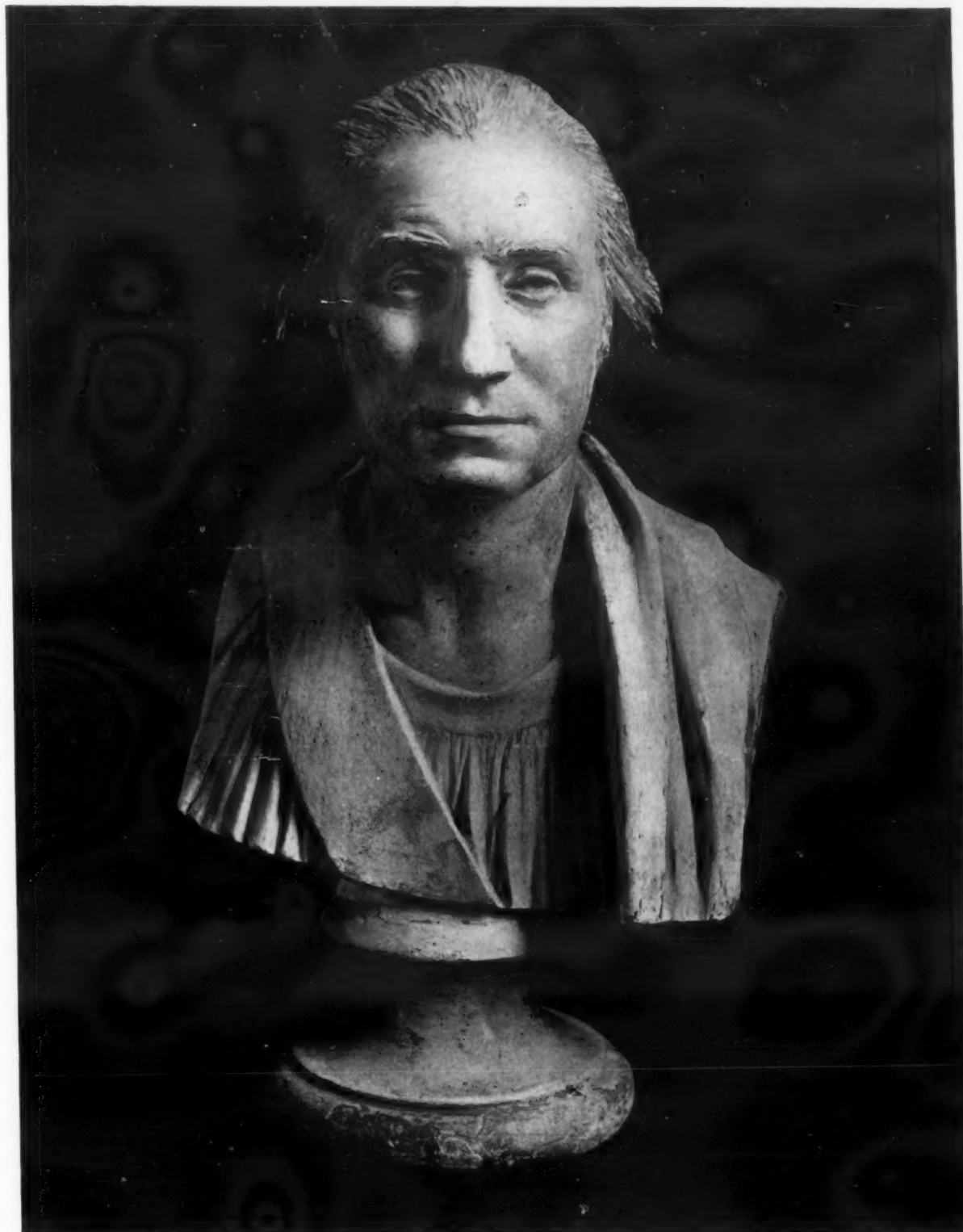
OWNER REFUSES TO SELL COROT HOME

PARIS.—A real estate agent visited a Parisian doctor's widow, Mme. Louis Guinon, and made an unusually generous offer for her small suburban property at Ville d'Avray, just outside the capital, according to an interesting story in the *New York Times*. He did not tell her he was acting on behalf of a wealthy American client and was astonished, in view of her obviously modest circumstances, by a polite but firm refusal to sell.

"Monsieur, there is not enough money in all France to buy the house in which the great painter, Jean Baptiste Corot, lived for most of his life," was the simple explanation given by Mme. Guinon, whose father and grandfather both were Mayors of Ville d'Avray, a picturesque suburb where many Americans now reside.

Corot's easel and household furnishings remain untouched, and can be seen today just as in the painter's lifetime. Mme. Guinon wishes to keep the ownership of the house in her family to insure its preservation as a Corot memorial. The realtor could not promise that his client, who desired to live in the house, would leave everything unchanged.

As a matter of fact, the would-be purchaser, a woman, already has lived in Ville d'Avray, and desired the old Corot home as much for the scenic beauty of its location as for its historic associations. According to the agent commissioned to buy the place for her, she wanted to make extensive modern improvements before living in it. She is Mrs. Clifford Grey, wife of the playwright and song writer and daughter of Charles A. Whelan, former president of the United Cigar Stores. Her sister, Mrs. Gilbert Kahn, is the daughter-in-law of Otto Kahn.



BUST OF GEORGE WASHINGTON

By HOUDON

This rare work, formerly in the collection of Viscount d'Hautefeuille of France, was recently brought to this country by the Ehrich Galleries

SASSOON PROMISED AMERICAN LOANS

LONDON, Feb. 10.—Fourteen Georgian masterpieces, according to a wireless to the *New York Times*, will be sent here by American collectors for the loan exhibition of Georgian art which Sir Philip Sassoon is arranging in his London home. J. P. Morgan is lending Gainsborough's portrait group of Miss Linley and her brother, which formerly hung at Knowle Castle, and J. E. Widener is sending his Gainsborough portrait of the beautiful Mrs. Graham.

Besides Gainsborough, Reynolds and Romney will be represented by several of their most distinguished works.

HARRIS ACQUIRES SAVILE GALLERIES

The premises of the late Savile Gallery at 29 Bruton Street, London, W., at which so many interesting shows were held last year, have been taken over by Mr. Tomas Harris, who is moving there from his former premises at 38 Sackville Street. In future, Mr. Harris will do business under the name of Tomas Harris, Ltd. His first exhibition in his new quarters will be one of the Savile Gallery's collection of drawings and paintings, together with some recent acquisitions made by himself.—L. G.-S.

ALLIED ARTISTS AWARD PRIZES

The following prizes have been awarded by the Allied Artists of America at their current annual exhibition in the Fine Arts Building. Louis Betts received the medal of honor for his portrait of Granville Smith. The Isidor prize went to Albert Lucas for his landscape, entitled "Whip-poor-will." And honorable mentions were given to Marion Gray Travers for her landscape, "Silence," to Dimitri Romanofsky for "Julie," which is a painting of the nude, and to George J. Lober for work in sculpture.

IMPORTANT BERLIN SALES ANNOUNCED

BERLIN—This spring, Paul Graupe of Berlin will hold a series of interesting auctions. The first on March 2 and 3, will be a sale of pictures and views of Berlin by German artists of the early XIXth century. Added to this will be the dispersal of a collection of ironworks of Berlin Provenance.

At the beginning of April, the sale of the library of Dr. Kauffmann of Frankfurt on the Main will take place. This comprises rare first editions and complete sets of German literature.

Later in April or at the beginning of May, rare incunabula and medieval manuscripts will be sold. Including early prints and chronicles as well, this material comes from a convent library and from a foreign collection.

Another dispersal will comprise works by Courbet, Renoir, Utrillo, Signac, Pissaro and Marees. De luxe editions and valuable art publications will be sold at the same time.

The collection of Herr Rudolf Ibach of Barmen, consisting of German and French contemporary prints, is the last in this series of sales at Paul Graupe's.

In addition, Ball & Graupe will hold jointly two very important auctions. From March 23 to 25 the collection of Herr Erich Goldschmidt-Rothschild will be dispersed, the contents of which are elsewhere extensively enumerated in the ART NEWS.

And finally at the end of April, the art aggregation of Dr. Hans Wendland of Lugano will be offered for sale. It comprises furniture of the Louis XV and XVI periods, valuable rugs and textiles, sculpture, and paintings by Guardi, Canaletto, Vernet and Goya.

The Wertheim Auction Institute on March 4 and 5 will sell the collection of Frederick Rozendaal, a Berlin dealer of antiques. Included in the sale will be English, German and Dutch silver of the XVIIIth century, Delft ware, porcelains of the Kang-Hsi and Ch'ien-Lung periods, early Meissen china and furniture and bronzes of the XVIIIth century.—F. T. D.

AERIAL PAINTINGS ON VIEW IN ROME

ROME—Inspired, no doubt, by "plastic meat" and other dishes of the Futurist diet, Signor Marinetti and his brother artists opened in Rome at the beginning of February an exhibition of "aerial paintings." The immediate reason for the exhibition, it appears, according to a correspondent in the *London Times*, was the desire in this way to honor the recent Italian formation flight across the Atlantic, and it is claimed that this exhibition is "the first public manifestation of new art that may become *par excellence* Italian."

Some of the critics seem to have been favorably impressed. The ordinary artist is blamed for those sedentary habits and attachments to old ideas that have prevented him from realizing the aesthetic possibilities opened up to him by flying. If only our young artists, writes one critic, would take one flight into the skies, they would understand how wretched are the subjects offered to them by the earth, and, even if they persisted in painting such subjects, they would at least see them with different eyes.

That this new type of art should hitherto have been restricted to the Futurist seems to need no explanation.



BY APPOINTMENT TO
H.M. THE QUEEN

FRANK PARTRIDGE INC.

OLD ENGLISH FURNITURE AND PANELLED ROOMS
RALPH WOOD POTTERY AND CHINESE PORCELAINS
STUART NEEDLEWORK AND OBJETS D'ART

L O N D O N

26 King Street, St. James's, S.W. 1

N E W Y O R K

6 West Fifty - Sixth Street



EVERY
ARTICLE
GUARANTEED

Loan Exhibition Of Scottish Art Held in London

LONDON—In the loan exhibition of Scottish art and antiquities, which will continue to March 1 at 27 Grosvenor Square, there are not only works by Allan Ramsay, Raeburn and Wilkie, but many first-rate examples of Scottish craftsmanship, including a fine collection of silver. The exhibition—there are more than 1,200 entries in the catalog, to quote from the *London Times*, is well arranged in three rooms and a passage.

Historically Scottish painting begins with George Jamesone (1587-1644), who is believed to have been a fellow pupil with Van Dyck under Rubens. He is represented here by several works, including a portrait of "Mrs. Duff of Moldavit," something between Van Dyck and Lely in style. With a glance at the admirably decorative "Lady Arabella Stuart," by Paul van Somer, we follow the Scottish tradition through Aikman, Gawen Hamilton, represented by a delightful "conversation piece"—"The Vicar of the Parish at the House of the Infant Squire"—and John Michael Wright to Allan Ramsay (1713-1784), son of the author of "The Gentle Shepherd." Starting in London, possibly under Hogarth, Ramsay went to Italy and developed a manner of great elegance, best represented here in "Lady Helen Dalrymple" and "Flora Macdonald."

Raeburn has properly a whole wall to himself, and is shown in his full range, flimsy and solid, most characteristically perhaps in "Robert Muirhead," "Sarah Richardson," and the dashing full-length in landscape, "Dr. Alexander Lindsay of Pinkieburn." The Scottish genre painters, Wilkie and Faed, are well represented, the former among other works by his famous "Letter of Introduction;" and



BEAUVAIS TAPESTRY AFTER BOUCHER

This weave, depicting the visit of Bacchus to Ariadne, has been loaned by Dawson, Inc., to the interesting tapestry exhibition now current at the Minneapolis Institute of Arts

FRENCH, XVIIIITH CENTURY

the latter by "From Dawn to Sunset." The series ends with etchings by Andrew Geddes and John Clerk and ar-

chitectural drawings by Robert Adam. As compared with the English, the earlier Scottish silver has a mascu-

line simplicity, and the effect of the case containing the communion cups and mazer bowls is extremely dig-

nified. There is a complete collection of spoons, ranging in date from 1620 to 1832, and "Quaichs"—drinking cups with lugs to be held by giver and taker—are given a special section. There follows a collection of arms, showing all types from the XVth to the end of the XVIIIth century. One case is arranged to show the complete equipment of a Highland gentleman in the first half of the latter.

There is also a mass of varied material—needlework, manuscripts, and relics of all kinds—connected with "old, unhappy, far-off things." The Queen has lent miniature needlework portraits of Charles I. and Charles II., and the other relics of Charles I. include a drop of his blood and hairs from his head. There are many objects connected with Mary Queen of Scots—besides portraits of her—including her pearls and her rosary. There are costumes of all classes of the community, and the manuscripts include autograph letters of Flora Macdonald, Prince Charles Edward and Robert Burns.

A percentage of the proceeds will be given to the Scottish charities in London.

ARMINGTON CANVAS IN FRENCH MUSEUM

Mr. Alfred W. Jenkins, a member of the board of governors of the Brooklyn Museum, has purchased a painting by Frank M. Armington, which he has presented to the Musée du Jeu de Paume. The title of the picture is "The Giant of Wall Street, New York," a sunset effect of lower Manhattan from Brooklyn.

When Mr. and Mrs. Armington exhibited at Durand-Ruel's in Paris in 1929, Mr. Jenkins bought another painting by Mr. Armington and two etchings by Mrs. Armington (Caroline Armington), both of which he presented to the Brooklyn Museum.

OLD
MASTER
PAINTINGS

FRANK T. SABIN

ESTABLISHED 1848

172 NEW BOND STREET, LONDON, W. 1

CABLES: SABINUS, LONDON

ENGRAVINGS
&
DRAWINGS

DAWSON

19 EAST 60th STREET, NEW YORK

OLD ENGLISH FURNITURE



Tapestries
Velvets

Interior
Decorations

Needlework
Embroideries

Member of Antique & Decorative Arts League

MILCH
GALLERIES

DISTINGUISHED
WORKS OF ART

Exhibitions by
MARTHA WALTER
and
Ruth Payne BURGESS

Until Feb. 28th

Visitors are cordially invited
to view our exhibitions

108 WEST 57TH STREET
NEW YORK

VAN DIEMEN
GALLERIES



"Head of a Girl" by G. B. Greuze

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Bellevuestrasse 11a

BOHM COLLECTION BRINGS HIGH BIDS

BERLIN—The auction at Lepke's Kunst-Auction-Haus of the Max Böhm collection, consisting of German paintings from the XIXth century, met with great interest and was largely attended. Considering that the number of amateurs interested in this period is comparatively limited, and also that economic conditions in Germany at present are rather precarious, the grand total of 900,000 marks is considered excellent. This success again confirms the theory that good pictures are scarce and are sure to fetch high prices, whatever business conditions may be.

Great credit should be given to the auctioneering firm for its care in cataloging the collection, and for the conduct of the sale, factors which contributed largely to the astonishing high returns. The high points in sale are given as follows:

| ARTIST | PAINTINGS | MARKS |
|---|-----------|--------|
| Arnold Böcklin, "Centouromachy" | | 44,000 |
| Louis Corinth, "Still-life of Flowers" | | 9,000 |
| A. Feuerbach, "Nanna" | | 20,000 |
| F. A. von Kaulbach, "Child with a Muff" | | 8,200 |
| Wilhelm Leibl, "Portrait of a Young Girl" | | 21,000 |
| Wilhelm Leibl, "Portrait Frau Mayr" | | 23,000 |
| Wilhelm Leibl, "Peasant Girl" | | 45,000 |
| M. Liebermann, "Studio of the Artist" | | 13,500 |
| M. Liebermann, "Jewish Quarter in Amsterdam" | | 30,000 |
| M. Liebermann, "Study for the Net Menders" | | 20,000 |
| M. Liebermann, "Houses at Scheveningen" | | 11,000 |
| M. Liebermann, "Farm at Barbizon" | | 17,000 |
| A. von Menzel, "Courtball at Rheinsberg" | | 20,000 |
| A. von Menzel, "Frederic the Great and the Painter Pesne" | | 26,000 |
| Carl Schuch, "Still Life" | | 12,500 |
| Carl Schuch, "Still Life" | | 8,000 |
| Carl Spitzweg, "Inn at the Seaside" | | 12,000 |
| Carl Spitzweg, "The Eremit" | | 9,000 |
| Carl Spitzweg, "The Philosopher" | | 7,500 |
| Carl Spitzweg, "Serenade" | | 20,500 |
| Hans Thoma, "View of Pare Mainberg" | | 15,000 |
| Hans Thoma, "The Swan" | | 11,500 |
| Hans Thoma, "The Lemon Seller" | | 13,500 |
| Wilhelm Trübner, "Portrait of a Girl" | | 15,000 |
| Wilhelm Trübner, "Selfportrait in Uniform" | | 10,000 |
| Wilhelm Trübner, "Portrait of a Girl" | | 12,000 |
| Wilhelm Trübner, "Landscape at Wessling" | | 14,000 |
| Wilhelm Trübner, "Convent Neuburg" | | 10,000 |
| Fritz von Uhde, "Sisters at Needle Work" | | 17,000 |
| H. von Zugel, "Hard Labor" | | 11,000 |
| Drawings | | |
| Wilhelm Leibl, "Portrait of Young Mr. Reindl" | | 6,000 |
| A. von Menzel, "High Altar" | | 3,200 |
| A. von Menzel, "Illustration to Heinrich von Kleist: Zerbrochener Krug" | | 8,000 |
| E. T.-D. | | |



"TWO PEACHES"

By MATISSE

Included in the "Century of French Painting" exhibition, now current at the Knoedler Galleries in Chicago

Exeter Recovers Medieval Art

During the past year, writes Professor E. W. Tristram in the *London Times*, a very important service has been rendered to English medieval art, under the auspices of the Friends of Exeter Cathedral, by the rescue from obscurity and threatening decay of three noteworthy examples of English craftsmanship.

The first is the intricate and exquisite decoration in rich gold and brilliant color on the magnificent effigy of Bishop Bronescombe, who died in 1280, undoubtedly one of the finest of its class in the country. The original painting on this effigy has escaped the ravages of time in a curious manner. In the XVth century the effigy was repainted to make it correspond with the work on the Stafford tomb on the opposite side of the Lady Chapel, and this repainting was, at the time of the Reformation, entirely obliterated with several coatings of white. Both the repainting and the coatings having been removed in the XIXth century, the effigy was, after a certain lapse of time, covered with varnish, but the accumulated deposits of grime, the contribution of years, were left underneath. The effigy has now been,

with the most minute care, thoroughly cleaned, and the original decoration, remarkable for its beauty and its brilliance, has been revealed as it was in its pristine freshness.

The second is a painting of the Assumption and the Coronation of the Blessed Virgin on the wall at the south side of the entrance to the Lady Chapel. . . . This painting is of unique interest, since it presents the finer characteristics of XVth century painting in the West of England.

The third is the large painting of the Resurrection on the north side of the north transept. Although for many years it has looked little more than a shadow on the wall, it has fortunately, been found possible to recover it in a moderately good condition. No high artistic merit can be claimed for the work itself, but yet it possesses a certain interest as an illustration of the last phase in the long tradition of English medieval wall-painting.

There are cogent reasons for holding that Exeter was the centre of the artistic culture which produced the paintings, so familiar, on the Devonshire rood-screens. These, though often inferior in technique and execution, invariably possess a naive

charm, and sometimes, as at Ashton, they show considerable technical accomplishment.

There is little doubt that the painting of the Coronation of the Blessed Virgin, mentioned above, was the work of one of the best artists of the Exeter School. The Cathedral fabric-rolls provide evidence about painters who worked in the Cathedral, but here, as elsewhere, it is difficult, if not impossible, to connect the particular painter with any particular work that has survived. This painting, however—whoever the artist was—is comparable to such contemporaneous work as the Legend of St. Eustace at Canterbury Cathedral, or the "Doom" painting above the chancel arch in the Chapel of the Guild of the Holy Cross at Stratford-on-Avon, and contributes in no small degree to our knowledge of English medieval painting.

GIRL SCOUT AWARDS MADE IN POSTER DESIGN COMPETITION

The prizes in the Poster Design Competition sponsored by the Art Alliance of America for the National Council of Girl Scouts have been awarded by a jury consisting of Edward A. Willson, W. T. Benda and Ray Greenleaf.

The first prize of \$300 was won by Paul Martin of Ossining, N. Y., the second of \$200 by Rodney de Sarro, of Forest Hills, L. I., and the third by Henry J. Stahlhut of Brooklyn. Honorable mention was awarded to posters by Jean Calhoun and Hajo Christoph, both of New York City, Helen Prickett of Chicago, and Ignatz Sahula of Detroit. Between two and three hundred posters were submitted in the competition.



UTRILLO

PAINTINGS by OLD MASTERS

and

MODERN FRENCH and AMERICAN MASTERS

REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

METROPOLITAN Galleries

578 Madison Avenue, New York

and

730 Fifth Avenue—Heckscher Building

PORTRAITS and LANDSCAPES

of the

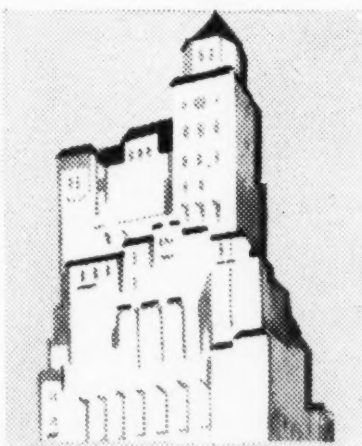
ENGLISH XVIII CENTURY
DUTCH XVI and XVII CENTURY
SPANISH XVII CENTURY
VENETIAN XVI CENTURY

ALSO EARLY AMERICAN
and CONTEMPORARY ART

Dealers and Collectors
are invited
to visit our galleries
or communicate with us
regarding purchase or sale of
paintings or collections

BABCOCK GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings



AMERICA'S FIRST TRULY
CONTINENTAL HOTEL

Famous for its service, cuisine and
unexcelled location

Rates...for either transient or
permanent residence...are sur-
prisingly moderate.

THE *St. Moritz*
ON THE PARK
350 CENTRAL PARK SOUTH
Direction: S. GREGORY TAYLOR

ARNOLD SELIGMANN

REY & CO., Inc.

11 East 52nd Street

NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS

23 Place Vendôme

PARIS

ARNOLD SELIGMANN & CO., G.m.b.H.

5, Bellevuestrasse

BERLIN

Portrait of a cousin of Gainsborough now at Leger Galleries

Thomas Gainsborough, subject of a portrait by D. Heins which our Gallery has acquired, died at the age of 29 and was buried in Sudbury (Suffolk), Gainsborough's own town. His portrait, canvas size 30 by 25 inches, is signed and dated (1731), and is a rich, half-length study of the subject in a wig, full jabot, coat and waistcoat.

We have also brought to America a portrait by Gainsborough himself (of Broughton Maysey); an excellent example of his best work.

We offer a wide range
of Old Masters paintstak-

ingly collected by our London and Brussels Houses, as well as fine examples of Stuart, both Peales, Sully, Trumbull, Copley, Morse, Nagle, and other early Americans. The recent merger of our Chicago Galleries with the Thurber Galleries of that city places us in a position to supplement these historic paintings with selected works of modern masters.

J LEGER & SON, INC

FOUNDED IN LONDON 1892
NEW YORK: 695 FIFTH AVE LONDON: 13 OLD BOND ST., W. I.
CHICAGO: 1118 LAKE SHORE DRIVE BRUSSELS: 178 RUE ROYALE

FERARGIL TO SHOW NICHOLLS' WORK

America has so completely endorsed, and in her impulsive fashion wholly adopted the art of the moderns that the rapid advancement of a brilliant new artist is scarcely news.

However, it savors of the unusual when a young man, who does not place his faith in exotic colors or introspective histrionics, has in a period of little more than ten years, gained so permanent a foothold on the ladder to fame, that he is invited to come to America and exhibit his paintings.

That is one of the reasons why the coming of Bertram Nicholls is an important event in the art world and why his exhibition at the Ferargil Galleries from February 23 to March 7 is worthy of more than passing note.

Bertram Nicholls' meteoric rise is not due to the exuberant curiosity of a sensation-seeking era, but bears the endorsement of thinking critics and connoisseurs, whose judgment is tempered with the knowledge that the art of the future is not yet firmly established and who see, in the work of Mr. Nicholls, the balanced combinations upon which it may be founded.

In 1921, when he was thirty-eight and still quite unknown, Mr. Nicholls' painting, "Drying the Sails," was bought at the Royal Academy for the Tate Gallery, under the terms of the Chantrey Bequest; and in the following year, "Swanage Tower" was bought, also from the Royal Academy, for the National Gallery of Canada. Subsequently, another Sussex painting, "Steyning Church," was presented to the Tate Gallery, and other examples of Mr. Nicholls' work went to the Dublin, Manchester, Preston, Worthington, Southport, Birmingham and Brighton city galleries and to the Guildhall Art Gallery, London. Many of these were wisely purchased by the discerning curators before the big private collector became familiar with his work. Among private collectors, some of whom already own small collections of his paintings, are Lord Younger, Sir Michael Sadler, Sir William Raeburn, Bt., Sir Gervase Beckett, Mr. J. J. Cowan and Colonel W. E. Dittman, O. B. E.

When Mr. Nicholls, who is a native of Manchester, held his first exhibition at Barbizon House, in London in 1924, the press gave him a unanimous welcome. His second exhibition there in May, 1926, and his third exhibition in London in June, 1928, were hailed with equal enthusiasm, and now Mr. Nicholls finally comes to the Ferargil Galleries with new laurels recently earned from his exhibition at the Scott galleries in Montreal.

It is seldom that critics of any country give such unqualified praise to the work of a living artist, and to quote a few of the many opinions of the British press should be an indication of the esteem in which Mr. Nicholls' paintings are held.

Mr. Frank Rutter writes in the *London Sunday Times*: "There are a very large number of modern paintings which are amusing to see but which no conscientious critic could recommend a serious collector to buy. The grave defect of such modern painting is that it is too hastily and flimsily put together to have a good chance of lasting. Many of us have noticed how much lower in tone some Monets, Sisleys, etc., appear today than they did thirty years ago. Bearing these things in mind, I have no hesitation in saying that an outstanding feature of the pictures of Mr. Nicholls is their fine craftsmanship and exquisite beauty of surface. Paintings of this quality are exceedingly rare among modern productions, and the possessors of his pictures have the satisfaction of knowing that they will be the same as they are now when the majority of contemporary paintings have disintegrated and fallen to pieces."

"The finest traditions of English landscape painting are preserved and sustained in the work of Bertram Nicholls" is the verdict of the *Christian Science Monitor*, which continues its approval by saying: "In an age when even deformation has been welcomed and excused for the sake of diversity, the distinction and classic gravity of Bertram Nicholls' paintings sound a dignified protest against the fallacy that true individuality in art should be considered incompatible



"PHILLIPE LE BEL'S TOWER"

By BERTRAM NICHOLLS

Included in the artist's exhibition at the Ferargil Galleries

with a loyal adherence to old traditions."

In the *Manchester Guardian* we find: "His adherence to an old tradition of painting that now stands higher than ever gives his pictures a fresh look in a modern exhibition."

Mr. P. G. Konody in the *London Daily Mail* says: "Satisfying is the richness of his impasto, the richness of his subdued color schemes, the use he makes of the coarse canvas texture to give sparkle to his surfaces,

the peaceful serenity of his mood," and goes on to compare him with Chardin, who once said "One does not paint with color—one paints with feeling."

The *London Observer* and the *Morning Post* have also commented in terms no less favorable. And the magazine *Apollo* states: "His paintings can truly be called gems for they have that jewel-like quality of color one can only see in the work of Diaz and Dupre."

WHAT IS AN "ARTIST'S PROOF"?

What is an artist's proof? asks *The Star* of London.

Not so simple a question as it would appear. And arising therefrom a sensational libel action is now pending at the Law Courts. In it are involved several of the leading artists of the day, together with the fine art printers and dealers of London.

If the case comes on for hearing the evidence will create some consternation throughout the country.

Action has been taken against Mr. G. J. Howell, Museum Galleries Studio, Shortsgardens, Drury-lane, a fine art printer known in all big cities, who has entered, through Messrs. Lewis and Lewis, appearance against the writ.

The common assumption is that an artist's proof is an engraving or color print, the work of which is wholly done by hand, with the name of the engraver and artist below the picture.

On these signatures depend market values as assessed by collectors and dealers when bidding at Christie's or Sotheby's.

There is now a method of producing color prints by mechanical process, in which the engraver and artist have no part, but which are offered to the public by the trade as signed artists' proofs.

Some artists, including men with world-wide reputation, affix their names to these mechanically produced prints.

Mr. Howell alleges that artists ought not to sign mechanical process prints, and thus give them an artificial selling value which is absent in the auction sale room.

If the case is heard, he intends to endeavor to justify his contention.

The leading public authorities in charge of collections of engravings and color prints in London and elsewhere will be asked to define what an artist's proof is, and to describe the symbols that send up its value in the market place.

Some of the leading artists may also be called as witnesses in the case.

CLEVELAND MAKES ANNUAL REPORT

The annual report from the Cleveland Museum of Art announces that four additional accessions from the Guelph Treasure have been purchased for the institution. A magnificent set of Romanesque capitols have been presented by John L. Severance in memory of Elizabeth DeWitt Severance. Two polychromed wooden figures have been presented by Mr. and Mrs. Francis F. Prentiss, and "The Coronation of the Virgin," a painting by Conrad von Soest, is the gift of the Friends of the Cleveland Museum of Art.

Other acquisitions during the year include twenty-two Chinese porcelains, supplementing the Worcester R. Warner collection. A bronze dancing Siva from India can be compared in quality with the finest known, the one in the Madras Museum. The fifty Japanese prints bequeathed by the late Edward Whittmore were an expression of his keen discrimination, interested as he was in only the finest examples procurable.

To the Egyptian collection has been added that rarest of all treasures outside of Egypt, a series of superb reliefs of the Old Kingdom, greatest of Egyptian periods. Mention should be made of important gifts from that generous group of collectors forming the Print Club and the purchase of a remarkable group of seventeen important Italian prints of the XVth and XVIth centuries.

Attendance for the year, according to the report, exceeded 300,000, the excess of children in the educational report being due to the fact that nearly 26,000 school children visited the museum in classes and over 15,000 attended the Saturday morning classes.

The expenditure for the year was \$254,718.72, and in spite of expanding activities the budget for the coming year has been increased only one-half of one per cent over that of 1930.

PEKIN

SHANGHAI

OTTO BURCHARD

AND COMPANY, Inc.

C. EDWARD WELLS, Managing Director

EARLY CHINESE ART

AN INTERESTING COLLECTION IS NOW ON EXHIBITION

NEW YORK
13 EAST 57th STREET

BERLIN, W9
FRIEDRICH EBERT STR. 5

BRUMMER GALLERY INC.

WORKS OF ART

NEW YORK
55 EAST 57th STREET

PARIS
203 BIS. BD. ST. GERMAIN



EXHIBITION of PAINTINGS
WATERCOLORS, PASTELS
DRAWINGS

by

Jack von Reppert-Bismark

Until February 28th

BALZAC GALLERIES
102 East 57th Street New York

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Avenue at 51st Street

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

COMING AUCTION SALES

AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.
VON WACKERBARTH, ANDREWS ET AL

Exhibition, February 21
Sale, February 27, 28

A Hepplewhite mahogany and needlepoint sofa and a Chippendale mahogany and needlepoint armchair, both XVIIIth century pieces, and an early XVIIIth century Royal Aubusson tapestry by J. Dorliac are among the important items which will come up at auction on the afternoons of February 27 and 28 at the American Art Association-Anderson Galleries, Inc. The antique furniture, Oriental rugs, tapestries and decorative art objects in this sale have been selected by Baron Hans Joachim von Wackerbarth of Berlin or come from the estate of the late Lynn M. Andrews with additions from other sources. All will go on exhibition February 21.

Stoneware, bronzes, brass and other metal art objects open the sale, with many interesting items. Needlework, brocades and damasks follow, with many odd German pieces of the XVIIIth and early XIXth centuries from the von Wackerbarth collection, including silk damask chasubles, linen samplers and embroidered panels. Prints and paintings come next, and the balance of the first session is occupied by antique furniture, decorative objects and Oriental rugs.

In the furniture there appear four gray lacquered and parcel-gilded side-chairs from Southern France, of the Directoire period, covered in striped brocade. The French Empire pieces include a pair of inlaid mahogany side chairs and a bronze doré mantel clock in the form of a boat-shaped urn. Also in the first session are a fine Meissen piece, a bleu du roi porcelain urn as

well as a series of six grisaille panels of scenic wallpaper commemorating Napoleon's campaigns, all of which objects are among the von Wackerbarth items.

The Oriental rugs in this first session include two antique Mongolian examples, a Ghiordes, a Fereghan and a Majorcan rug. There is also an interesting carpet of Spanish Gothic design.

Syrio-Roman, Alexandrian, Arabic, Graeco-Roman iridescent and other antique glass, opening the second session, is followed by a group of Near Eastern, Chinese and Korean pottery and porcelain, in which appear Sung, Ming, rare Rhages, Rakka and other interesting items. Georgian silver and Sheffield plate comprise Queen Anne, George II and George III items, with London, Dublin and Edinburgh silversmiths represented.

The paintings which follow include works by certain contemporary German artists. There are also two paintings by Francesco Maltese (about 1670), called Il Maltese, complementary compositions of flowers and still life, accompanied by a photograph with the authentication of Professor Max J. Friedlander of the Kaiser Friedrich Museum, Berlin.

With the fine English XVIIIth and XVIIIth century furniture occurring in this session is included a group of reproductions, one of which is a Hepplewhite mahogany writing-desk of high quality after the original desk used at the inauguration of George Washington, which is now in City Hall, New York City. The Hepplewhite mahogany and needlepoint sofa, mentioned at the beginning, has a slightly arched oblong back, scrolled sides and seat, all covered in beautiful gros point of the period.

Other interesting items are a pair of XVIIIth-XVIIIth century, Flemish, turned walnut and verdure tapestry banquettes; a Georgian carved mahogany "cock-fighting" chair; a small

Jacobean oak dole cupboard; a James II paneled oak coffer; a Sheraton inlaid mahogany bow-front sideboard; a Chinese Chippendale carved mahogany centre table, and a set of ten carved mahogany and crimson damask Adam dining chairs.

The tapestries are of the XVIIIth and early XVIIIth centuries, with the important Royal Aubusson example by J. Dorliac, "Episode from the Story of Godfrey de Bouillon," showing a combat before a walled town in Palestine. It is signed in the lower selvage: "I. DORLIAC. AVBVSSON."

PLAZA ART GALLERIES
NEEDHAM SALE

Exhibition, February 23
Sale, February 27, 28, at 2:15

An important collection of antique English furniture belonging to Needham's of New York and Manchester, England, together with library sets in fine bindings, will go on sale at the Plaza Art Galleries, 9 East 59th Street, on the afternoons of Friday and Saturday, February 27 and 28. Exhibition will begin on Monday, February 23.

In this assemblage of fine old pieces of such high standard that it is difficult to select specimens which stand out, there is an exceptional set of mahogany dining-chairs with ball and claw feet. An Adam mahogany settee has six armchairs to match. The Georgian examples, of which there is quite a number, come in both mahogany and walnut. The Cromwellian and Elizabethan periods are represented by various chests, and two of the grandfather clocks are by W. B. Cornforth and by Ormfirt, respectively. Mention should also be made of a fine Sheraton mahogany sideboard, as well as various sofa tables in Chippendale and in the Georgian styles.

There are a number of first and limited editions among the books.

SAMUEL T. FREEMAN & CO.
PAINTINGS, AMERICAN AND FOREIGN

Exhibition, February 24
Sale, February 26, 27, at 2 p. m.

In the miscellaneous sale of paintings to be held at the Freeman Galleries in Philadelphia on the afternoons of February 26 and 27 at 2 o'clock, there are three portraits of Mary Cassatt, an important portrait by Sir Joshua Reynolds, various other portraits, a number of English hunting scenes, and landscapes and decorative canvases. The collection comes from diverse sources and will be placed on view on February 24, two days before the dispersal.

Two of the canvases by Mary Cassatt are signed, one of which, "Head of Smiling Girl," painted in 1872, was exhibited at the Pennsylvania Academy of the Fine Arts. The titles of the two others are "Peasant Girl with Orange" and "Study of Young Lady in Fancy Costume."

The work by Reynolds, which is characteristic, is a portrait of Henry Vernon and measures 30 by 25 inches. The signed sporting scenes include A. Stinach's "Return from the Hunt" and Boyer's "Preparing for the Meet."

In fact, the great majority of the pictures are signed, among these being a sketch by Benjamin Constant, a moonlight marine by Alfred Stevens,

a scene from Nature by Thomas Barker of Bath (1831) and, among the Americans, characteristic work by Peter Moran, Ernest Lawson, George Bogart, F. D. Briscoe, William Hart and Earl Christy.

There are several attributions to Morland and to Vernet as well as unsigned work by Kneller, Mignard Rembrandt Peale and Drouais, a considerable assortment of unidentified XVIIIth century French and English productions and a few examples of the Dutch, Italian and Flemish schools.

RESULTS OF AUCTION SALES

BOURLIER-COLLARD SALE

American Art Association-Anderson Galleries, Inc.—The sale of antique French furniture and objets d'art belonging to the well-known connoisseur, Andre Bourlier-Collard, of Paris, closed with the grand total of \$19,089. Following are some of the unusual pieces which fell under the hammer of Otto Bernet:

| | |
|---|-------|
| 326—Painted paper wainscot of grey cannelure entitled "Les Rives de Bosphore"; F. W. Allen | \$550 |
| 343—Pair walnut bergères of the Louis XVth period, French, about 1700; W. D. Miller | \$440 |
| 350—Pair fruitwood cabriolet armchairs of the Louis XVth period, French, third quarter XVIIIth century; C. A. Patterson | \$300 |
| 382—High writing table of the Regence, French, early XVIIIth century; Mrs. H. G. Walker | \$270 |
| 399—Pair carved and gilded "plantation" torchères in the taste inspired by Colonial possessions, French, mid-XVIIIth century; L. J. Marlon, Agent | \$260 |
| 402—Aubusson carpet of the early empire, French, early XIXth century; Costikyan & Co. | \$450 |

SOTHEBY & CO.

EST. 1744

34-35, New Bond Street, London, W.1

Forthcoming Sales by Auction

Each sale commencing at one o'clock precisely

MARCH 11th

VALUABLE PICTURES by OLD MASTERS, Italian, Dutch, French and English Schools

Illustrated catalogues, Three Shillings

MARCH 12th

OBJECTS of VERTU and RELICS including Admiral Lord Anson's Watch

MARCH 13th

A COLLECTION of ANTIQUE MEDIAEVAL and RENAISSANCE SCULPTURE

Illustrated catalogues, Four Shillings

MARCH 13th

The well known LEVERTON and ADAM FURNITURE of WOODHALL PARK, HERTFORD with GREAT LEVERTON CARPET also SUPERB CHIPPENDALE FURNITURE and SIXTEENTH CENTURY GOTHIC TAPESTRIES from BRAMSHILL PARK, HAMPSHIRE. ORIENTAL and EUROPEAN FURNITURE, other important works of art.

Illustrated catalogues, Four Shillings and Sixpence

MARCH 19th

VERY IMPORTANT OLD ENGLISH SILVER

Illustrated catalogues, Five Shillings

On view at least two days prior. Catalogues may be had from the auctioneers, or may be consulted at the offices of The ART NEWS, 20 East 57th Street, New York, and at their agents in Boston, Philadelphia, etc. (For addresses see page 14).

Printed lists of prices and buyers' names may be purchased after each sale—particulars on application—no priced catalogues are issued.

JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

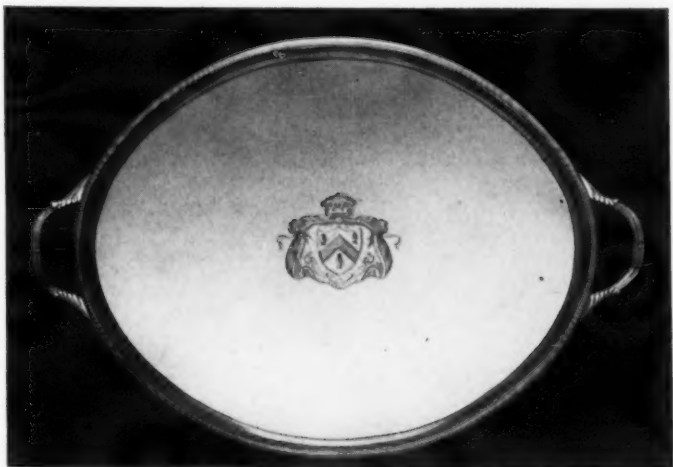
9 Rue de la Paix

EDWARD PRILL, Inc.

of Sheffield, England

44 WEST 48th STREET, NEW YORK

Representing N. BLOOM & SON, LONDON



Silver Tray made by John Hutson, London, 1790.
22 1/2 inches over all

The delicate reed border and fine balance of this George III Silver Tray stamp it as a rarity in the Antique, adaptable for use with Teasets of a simple or highly decorated design.

Your correspondence is invited.

Telephone:
BRyant 9-7225

Cable address:
Prilward, New York

Dikran G. Kelekian

Works of
Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendôme, Paris

E.J. VAN WISSELINGH & CO

HIGH CLASS
PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

78-80 ROKIN AMSTERDAM

PARIS LETTER

by Paul Fierens

At its last meeting the Council of National Museums accepted several gifts, notably that of a monotype by Degas, offered by the Society of Friends of the Louvre. It passed upon a bust of a woman, dated 1781, by Attiret, the pupil of Pigalle. And it received several objects for the Cluny Museum, for Versailles and for Malmesbury.

On the motion of M. Marquet de Vasselot and of M. J. Guiffrey, the bequest of M. Gaston Migeon was accepted. It consists of various valuable objects of Far Eastern art, a marine by Monet, an Algerian landscape by Marquet, an interior by Vuillard, a water color by Cros ("Paysage de Provence"), another work in this same medium by Pissarro ("Baigneuse") and a drawing by Degas ("Danseuses").

As a testimony of appreciation for these gifts and those still more important ones made during his lifetime, the Council resolved that the name of M. Migeon, Honorary Director of the National Museums, founder of the collections in the Louvre dedicated to the art of the Far East and of the Mohammedan world should be inscribed on the plate of the important benefactors to that institution.

A big retrospective exhibition of the work of Pascin is now on at the Galerie Bernheim-Jeune. It has been organized to raise funds for a monument to Pascin. We hope that it will be an unmitigated success, for it deserves to be. One could, however, fear for the reputation of Pascin a test so disturbing as such a complete exhibition as this. The artist has treated scarcely more than one subject. He has presented, seated or reclining, nude or half clothed, a woman, unsophisticated and at the same time perverse, infantile and libertine, rather plump, rather short, evoking simultaneously something voluptuous and something sad. And the colors also have something equivocal, something tepid, hesitant, slightly "made up."

However, contrary to what one could have expected, the gathering together of these some one hundred pictures does not produce a monotonous impression. Each canvas appears sufficiently different from its neighbor and one discovers in Pascin a certain freshness, a spontaneity, a richness of harmonies which until today only the intimate friends of the painter, those who frequented his studio, would have been able to suspect. Pascin comes out of the ordeal assuredly increased in stature.

As for Pascin as a draughtsman, we have always considered him of the first rank, and although the exhibition contains more paintings than drawings, there are sufficient of the latter to call attention to the suppleness and at times the rather eccentric vivacity of the American painter. He has so much of the grace of Boucher, so much of the humor of Rowlandson! What artist will be delegated to erect the monument of Jules Pascin?

The public in Paris and even the French critics are little conversant with contemporary German painting. Since 1918 perhaps the art of Klee alone has been played up significantly in exhibitions. All the interest of the German showing which the painter Paul Strecker has organized at the Galerie Jacques Bonjean is concentrated on the half dozen canvases by Kokoschka. These are powerful representations with the stormy depths



"PORTRAIT BUST OF MADAME DE WAILLY"

By PAJOU

Lent by Wildenstein & Company to the exhibition of XVIIIth century French painting and sculpture, now current at the Fogg Art Museum

of Tintoretto, of El Greco, producing a strong impression of tragedy. It resides especially in the expression of the faces rather than in the color. These works by Kokoschka, which are very well chosen, have been studied at close range and commented upon by more than one artist. One cannot but wonder, by the way, how far Soutine may have come under the influence of German expressionism.

In this German exhibition it is regrettable that characteristic works by Otto Dix are lacking. One sees here, on the other hand, canvases by Paul Klee, Max Ernst, George Gross, Paul Strecker, Campendonck and Ernst Barlach, as well as sculpture by Renée Sintenis and Arno Breker.

M. Henri Clouzot, the distinguished and very active curator of the Musée Galliera, has expended great care on a remarkable exhibition of modern lace. The show contains a retrospective section with admirable pieces of Flemish, Italian and French work from part of the A. Lescure collection. But the lace industry is actually passing through a crisis. In Normandy and in the North, at Boujeux, Caen, Argentan, Alençon and Bailleul, the old workers continue the old tradition of needlepoint and bobbin lace. But the young girls turn away from a way of livelihood that is too difficult and too unremunerative. Mechanical invention comes to the rescue of the despoiled industry and machines are installed in the workshops in the Vosges or in Calais.

The exhibition at the Musée Galliera has been organized by M. Clouzot in order to call attention to all the resources of an art which today needs to get out of a rut. It is aesthetically, even more than technically, that lace-making has need of regeneration. The work of Paul Mezzard and of Mme. Chabert-Dupont may be counted

among the best and the most intelligent of these modern productions in an art which has known more brilliant periods.

"Certain Masters of the XXth Century"—such is the eloquent title of the exhibition brought together at Paul Rosenberg's, where one artist in a sense confronts another. Braque is found face to face with Picasso. And the dialogue, the controversy, the "match" is passionate. One sees again several of the still-lives of 1926-27 in which the mastery of Picasso is affirmed in a big way and proved with an assurance which the artist has never recaptured. But the recent Braques are a feast for the eye and a "flow of soul."

Matisse has the place of honor with certain celebrated canvases. There is a little room for Fernand Leger, another for Marie Laurencin. All this makes up an exhibition which does not teach us much, but brings to our consideration what has been most original, what most indigenous in the painting of today.

It is not at the Salon des Indépendants at the Grand Palais that one can take account of the actual state of art, of its tendencies, of its worth. Signac, Maximilien Luce and Charles Guérin remain faithful to their post. But the most interesting of the youth of today turn away from the Salon where triumph the beginners, the *réfuses* of the Salon des Artistes Français, the popularizers of demodé formulas, all kinds of "followers." Of more than two thousand exhibitors, a dozen live in memory, Cibouss Mintehine, Péronne, Poncelet, Adrien Haly, Uzéac, Du Marbre and Th. Fried.

At Marcel Bernheim's, Paul de Castro exhibits landscapes which are conceived in a big way and solidly built up, precise in color and quite lyrical.

At the Quatre Chemins, De Pisis, an Italian painter, shows flower studies of a fragrant craftsmanship, in a rather brutal, rather subtle style that is somewhere between Monet and Bonnard.

M. Paul Guillaume it is who organized this season in the United States the exhibition of the work of Goerg, which was well received, and the especially notable exhibition of the work of Henri Rousseau, the first of such importance ever to have taken place in that country. M. Guillaume now proposes to show in the near future in New York the work of Fautrier and an imposing ensemble of pictures by Soutine.

NEW YORK AUCTION CALENDAR

American Art Association-Anderson Galleries, Inc.
30 East 57th Street

February 21, aft.—Sale of American furniture from the estate of the late J. P. Benard, from the "Comtesse d'Hautepoul, France, from Mr. Elisha W. McGuire and from the estate of the late William R. Powell and other sources.

February 26, 27, eves.—Sale of sporting books and books with colored plates from the library of John P. Kane of Locust Valley, L. I.

February 27, 28, afts.—Sale of antique furniture, Oriental rugs, tapestries and decorative art objects, selected by Baron Hans Joachim von Wackerbarth at Berlin, from the estate of the late Lynn M. Andrews with additions from other sources.

Plaza Art Galleries
9 East 59th Street

February 21, at 2:15—Sale of French, Italian and Spanish antique furniture, tapestries and objects of art, the collection of Fontaine Incorporated.

February 27, 28, at 2:15—Sale of antique furniture, the property of Needham's of New York and Manchester, England, also library sets in exquisite bindings. Exhibition begins February 23.

Silo Galleries
40 East 45th Street

February 21, aft.—Sale of fine oil paintings and water colors from various sources.

February 27, 28—English and American furniture. Exhibition begins February 24.

FIRE DESTROYS BAYLINSON STUDIO

The life work of the well known artist, A. S. Baylinson, together with the files of the Society of Independent Artists, were destroyed by fire on January 29, states the *New York Times*, when the Lincoln Square Arcade Building, Broadway and 66th Street, was burned down.

Stored in his sixth-floor studio, uninsured, were more than 500 paintings and drawings which the artist had completed during the last twenty years. Of his life's work, there remain now only the few canvases and drawings which were in his apartment and those he had sold.

For years Mr. Baylinson's studio had served as the office of the Society of Independent Artists, of which he is secretary. Here were filed the voluminous correspondence and records of the annual exhibition of the society, which is to be opened in Grand Central Palace on March 6. Enrollment for the show was to have ceased on Feb. 1 and the catalog was to have gone to press immediately. All data are believed to have been destroyed.

This loss will not interfere with the scheduled opening of the exhibition, says John Sloan, president of the Independents. Temporary quarters have been found at 161 Columbus Avenue, near 67th Street, and enrollment of artists will be continued until February 15.

French Art Seen At Fogg Museum

An exhibition of XVIIIth century French painting and sculpture opened at the Fogg Art Museum on February 16th and will be on view until March 2nd. This exhibition has been most generously lent by Mr. Felix Wildenstein of Paris, Sir Joseph Duveen and the California Palace of the Legion of Honor.

OLD and MODERN MASTERS

THE INDEPENDENT GALLERY

7a, Grafton Street, Bond St.,
London, W. 1.

THE FINE ART SOCIETY, Ltd.

Established 1876. Cable Finart London.
FINE PRINTS
BY OLD AND MODERN MASTERS
Enquiries Solicited. Catalogues Free.
148, NEW BOND STREET, LONDON, W. 1

SEVEN CONTEMPORARY SCULPTORS

Until March 10th

ARDEN GALLERY

460 PARK AVENUE, NEW YORK
(Northwest Corner 57th Street)

THE

FIFTEEN GALLERY

37 West 57th St., New York

Paintings by

Mrs. B. KING COUPER

Until Feb. 28th

EXHIBITION OF RARE & IMPORTANT PRINTS BY

ALPHONSE LEGROS

Including the "Death of the Vagabond" and other masterpieces in figure subjects, portraits and landscapes.

FINE EARLY IMPRESSIONS OF

ETCHINGS by MILLET

GOODMAN - WALKER INC.

607 BOYLSTON STREET
Boston, Massachusetts

FIFTY-SIXTH STREET GALLERIES

6 East 56th St. New York

Permanent Exhibition of the
LATEST WORKS OF
AMERICAN SCULPTORS

GARDEN SCULPTURE

LONDON LETTER

by Louise Gordon-Stables

Until it was announced that a loan exhibition of Scottish works of art was to be held in Grosvenor Square, I suppose it had occurred to few persons that Scotia possessed a distinctive art of her own. Quite a number of the exhibits are to be of a historic rather than of an aesthetic character. For example, there will be shown a variety of personal relics pertaining to Mary, Queen of Scots, and of course Flora Macdonald will figure prominently in a similar connection. It will, in all probability, be in the silver displayed that the most intrinsically interesting craftsmanship will be found, some fine communion cups being lent by some of the Scottish "kirks." Old Scottish glass will also be worth seeing and come as a surprise to those who have hitherto imagined that Ireland held the palm for this type of work.

The rapidity with which our country is being Americanized and our old landmarks disappearing makes the idea of a Folk Museum for London particularly pertinent. This scheme is being organized by the Royal Commission on National Museums and Galleries and includes among its ideas that of reconstructing a number of characteristic cottages of different periods, complete with their original furnishings and decorations. If, as has been suggested, the museum be of the open-air type, this should work out to a very delightful end by making the park or open space that it affects interesting and alive.

Only this week the great iron gates that shut off the Burlington Arcade at night and gave it an air of the Regency period have been removed to the country estate of the peer to whom the property belongs. A Folk Museum of the type suggested would go far to compensate us for the strenuous efforts put forth, to make of London an up-to-date city.

Already there is talk of what is to be included in next year's great French exhibition, which is to follow the Persian exhibition of this season. French modern art nowadays holds so much sway in galleries, both large and small (some would have it that the sway is a trifle overdone), that it is appropriate for us to be given an opportunity of studying the steps by which it has evolved. There is no doubt that we shall have a fine display, but I am wondering a little whether our recent half-heartedness in considering the question of making return loans from our own collections may not to some degree have its effect upon potential generosity.

Manchester has recently bought through the Lefèvre Galleries two examples of the work of the East London group, notably an oil by that promising young painter, H. Steggle, and another by John Cooper, also an artist of great promise. It is amazing what a totally different point of view than formerly now governs the choice of these municipal bodies. They are advancing rapidly in appreciation of the newer movements so that taste seems to be no whit more behind hand in the provinces than in London itself. It is interesting, too, that the Museum of Art in Toledo, Ohio, bought a work by Henry Silk who also exhibited with the East London group.

It seems to be a fine distinction, to judge by the present show of Walter Greaves' work at the Goupil Gallery, as to what constitutes legitimate discipleship and what plagiarism. One had always recognised the old Chelsea artist as a devoted pupil and follower of the great James McNeill, but I do not think that before seeing this show, one in any way realised, how repetitive his work was. It seems to me that had he not met with this dominating influence in his life, but gone his own independent way on the lines of his famous, "Hammersmith Bridge, Boat-Race Day," now in the Tate Gallery, he would have been a far greater figure. It is something of a shock to find his "Portrait of Thomas Carlyle," posed almost identically with Whistler's study of the same eminent sitter, his Nocturnes



"POPPIES" By VINCENT VAN GOGH
This fine example, which was formerly in the Vollard, Nardus and Souge' collections, has recently been acquired by a New York collector from the Reinhardt Galleries

and studies of Battersea repeating in color and in line the treatment that Whistler gave to similar themes. A powerful personality, when it superimposes itself upon that of a fellow artist, may work to his undoing as an individual entity and it was in this way, I feel, that Whistler affected the career of the late Walter Greaves. He might have proved a great artist. But he just missed it.

Hitherto Charles W. Cain has only been known to me as an accomplished etcher, mostly of Eastern subjects, but when I visited the Greatorex Galleries this week, he was revealed in another guise—that of a water-colorist. The artist gained his familiarity with Bagdad and the Tigris during the War, when he was stationed for some considerable time with his machine gun company in the East. Hence, his knowledge of the characteristic features of his subject is more profound than that of the tourist-painter, who takes a cursory survey and imagines that he can afterwards nail to the mast the true inwardness of it. It is difficult to praise too highly some of the etchings for the way in which they bring before one the blaze of sunshine, the burning brightness of the sun-reflecting waters, the plodding steps of those who tow the barges, the white buildings against the sky of deepest blue. In a curious way his work in black-and-white possesses the quality of color. The water-colors on the other hand, with a few exceptions, are less arresting from this point of view. The rather slight treatment, the delicate drafting in of detail, proper to both types of work, attain their object less well in this medium. What the subtle contrast of blacks and whites is able to achieve in the etchings, is less ably attained in the light color washes. But as a first essay in a new technique the drawings are of interest and it is likely that Mr. Cain's work will grow in strength as he proceeds in it.

"The New Year Group" is the title chosen by a talented band of artists now exhibiting at the French Gallery. These six painters are working on different lines and offset one another. There is Van Hengelaar with his studies of orchids, strangely weird and unsubstantial, but giving one in a queer way the curiously evil suggestion that is always felt with an orchidaceous growth. There is Brooke Farrar with his powerful, unflinching representations of various phases of Spanish life, its roads, lined with palms and blazing with sun, its primitive railway stations, and village streets, all treated with masterly realism. There is Mr. Manson of the Tate Gallery with a number of decorative

designs in ikons have been handed down from generation to generation, so it is probable that the designs in these ornaments of gold and silver became traditional and were carried out through the centuries in one era after another. It is said that the collection is ultimately to be presented to the nation, but what museum is to become its abiding-place has not been divulged.

At the Paterson Gallery, Roland Strasser depicts the "Mongol Horde" in brilliant color. This artist has

done some valuable research work in China, and his paintings in oil and tempera show him to be a man of wide culture as well as of great artistic sensibility.

Quite shortly London is to be given the opportunity of enjoying a certain artistic excitement, for Epstein is to show at the Leicester Galleries a new work, which has been occupying him for some time. For this he has chosen marble as his material and "Genesis" for his subject. Already we are told that the work is most provocative.

BACHSTITZ

PAINTINGS
ART OBJECTS
CLASSICAL
ANTIQUITIES

NEW YORK
Ritz-Carlton Hotel

BERLIN
Bellevue Str. 6a

THE HAGUE
11 Surinamestraat

The Pennsylvania Academy
of the Fine Arts
BROAD & CHERRY STREETS
PHILADELPHIA

The Oldest Fine Arts School
in America

DRAWING, PAINTING,
ILLUSTRATION, SCULPTURE

Illustrated Booklet
Address Eleanor A. Fraser, Curator

FERARGIL

FINE PAINTINGS
and SCULPTURE

FREDERIC N. PRICE
President

63 EAST 57TH STREET, NEW YORK

C. W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS · ETCHINGS
and BRONZES

by Modern Masters

of American and European Art

FREDERICK KEPPEL & CO.

On Exhibition

ETCHINGS

BY

KERR EBY

16 East 57th St., New York

London
Osaka
Peking



Kyoto
Boston
Shanghai

YAMANAKA & CO.
680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

SCHULTHEIS GALLERIES

Established 1888
142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints · Etchings

SCHOLAR AIDS PERSIAN RESEARCH

DETROIT—A discovery which will alter the whole study of Persian art was made by Dr. Mehmet Aga-Oglu of the Detroit Institute of Arts at the International Exhibit of Persian Art in London. Dr. Aga-Oglu, who represented Detroit at the congress of scholars held during the exhibit, found in an album of miniatures loaned by the Turkish Government a wholly unknown document written in Persian. The album was a miscellany which had been completed in 1544 for the brother of the then reigning Shah of Persia, Shah Tahmasp; it had been seen by scholars but no one had ever translated the introduction in Persian, supposing it to be only a routine dedication to the prince.

Dr. Aga-Oglu discovered it to be nothing less than a history of Persian painting, written in 1544 at the time the art was at its highest point, by an artist named Dost Muhammet, the court painter of Shah Tahmasp. The importance of this discovery is shown by the fact that no such account from within Persia has ever been known to exist and that the greater part of the Persian paintings we possess are nameless because of our lack of information about Persian artists. It was not even known, for example, in which year Bihzad, the Raphael of Persian art, died and there was no list of his works. This information is in the newly-discovered history, as well as a quantity of further record of Bihzad and other known artists, and in addition the names and works of twelve hitherto unknown court painters between the XIIIth and the XVIth centuries.

Just before the find was made Dr. Aga-Oglu had been appointed to head a commission by the International Congress on Persian Art to investigate into oriental sources in the hope that more information might be found on the history of this art. This discovery, which will mean practically the re-writing of the history of Persian painting created a sensation among the international group of scholars assembled. Permission has been accorded by the Turkish government to publish the document, which will be issued from the Detroit Institute of Arts.

The International Exhibit of Persian Art in London has been one of great importance for the study of oriental arts. As a result of the new material brought together, a monumental Survey of Persian Art is to be published with contributions by the chief scholars of the congress; Dr. Aga-Oglu will contribute two articles to this. On the international committee of scholars which arranged the exhibit Detroit was represented by two members of its staff, Dr. W. R. Valentiner, the Director, and Dr. Aga-Oglu, and several objects were sent from the collection of the Art Institute to be exhibited.

SOTHEBY'S WIN IN ARMOR CASE

LONDON.—Judgment, according to the *London Times*, has been made in favor of the defendants in the action brought by Cyril Andrade, Limited, art dealers, who claimed from Messrs. Sotheby and Co., auctioneers, damages for alleged breach of contract to obtain from the buyer of certain armor the down payment of ten shillings on the pound on the purchase price thereof, and damages for wrongful detention of the armor. The sale was not carried out.

The defendants denied the alleged breach of contract or that they had wrongfully detained the armor, which had been returned to the plaintiffs on November 7, 1929.

Mr. Rayner Goddard, K. C., appearing for the plaintiffs said that the suit of armor had been bought by Mr. Andrade in 1926 from an Austrian count named Von Trapp. The armor came from a castle in the Austrian Tyrol and was a very fine piece.

In October, 1928, Mr. William Randolph Hearst, the American millionaire, with a Mr. R. Bartel and another person, visited the plaintiffs' galleries and offered £4,000 for it. The armor was invoiced to Mr. Hearst with other things, but he did not complete the bargain, and it was cancelled.



"SKATERS"

By SIMKHA SIMKHOVITCH

Included in the artist's exhibition now current at the Marie Sterner Galleries

In May, 1929, the plaintiffs sent the armor to the defendants to be sold by auction. One of the conditions of sale was that the buyer should pay down 10s. in the £ or more if required in part payment of the purchase money, in default of which the lot might be put up again and resold. By another condition, on the failure of a buyer to comply with any of the conditions, the money deposited in part payment was to be forfeited.

The auction was held on June 20, 1929, and the armor was knocked down to Mr. R. Bartel for £5,000. No deposit was taken from him as it was understood that he was acting for Mr. Hearst, on whose behalf he had previously bought goods. What happened next was that Mr. Hearst repudiated Mr. Bartel's authority to bid for him at the sale, and when Mr. Bartel was asked to take the armor he expressed his inability to pay for it. The plaintiffs contended that the defendants should have insisted on the payment by Mr. Bartel of the deposit of 10s. in the £ on the purchase price of £5,000,

and they claimed that amount—namely, £2,500.

What happened was that Mr. Bartel, who was known to have acted for Mr. Hearst, the American millionaire, came and bid, and the armor was knocked down to him. He was not asked for a deposit. What the plaintiffs complained of was that the deposit was not insisted on. It was quite clear that the auctioneers had exercised their judgment and had not asked for a deposit from anybody.

His Lordship, in giving judgment for the defendants, said that it was an interesting case arising out of an unfortunate happening. It was the duty of an auctioneer to use all due skill and care in his calling. Messrs. Sotheby and Co. issued catalogs and imposed conditions of sale, but those conditions were addressed to the people who came to the auction rooms to bid. The duty of the auctioneer was to go and sell, using the conditions which had been issued for the protection of his client with all due skill and care. It did not follow that due skill and care called on every occasion for

the vigorous enforcement of the conditions of sale.

It seemed to his Lordship that it might be good business and the only sensible business not to ask for a deposit. It was said that Mr. Hearst was evidently a person who changed his mind very much and that Mr. Bartel would have been asked to pay down £2,500. It was clear that he would have said that he did not have the money. What would then have happened was that the auctioneer might have put up the armor again, but if they had, it was clear from the evidence that they would not have sold it, and the position would have been what it was now. There were no damages and he saw no breach of duty. It could not be said that the defendants had done the wrong thing or been negligent, and there must be judgment for Messrs. Sotheby and Co., with costs.

LONDON FURNITURE SALE REPORTED

Messrs. Puttick and Simpson on January 30, sold old English and French furniture from various sources, and produced a total of £1,654, states the *London Times*. The chief prices included a gilt suite of Louis XVI design, covered in Aubusson tapestry woven with figures, in the manner of Watteau and comprising six fauteuils, two settees, a window seat and a fire screen. These tapestries are stated to have been brought to England by the Duchesse d'Angoulême, daughter of Louis XVI. They produced 190 guineas (Harvey). A set of seven panels of Aubusson tapestry, woven with wild ducks and other birds with landscape backgrounds, sold for 105 guineas (Field).

FIRE DESTROYS FAMOUS CASTLE

SALZBURG.—Castle Hohenwerfen, south of Salzburg, one of the most interesting monuments of mediaeval architecture, was recently destroyed by fire, reports a special correspondent to the *N. Y. Herald*. Paris. The foundations of it were laid in 1077 by Archbishop Gebhard of Salzburg, who built a small fortified residence on the top of a steep hill in the valley of the Salzach. It was one of the fortifications destined to protect the approaches to the archiepiscopal residence of the city of Salzburg.

Later the castle was enlarged and beautified, until with its high walls and bastions it became one of the most magnificent feudal seats in Austria. The present owner is Archduke Eugen, who lives in Bâle.

In the years 1900 to 1914 the castle was completely renovated. Its fine collection of arms and war emblems numbering 3,000 pieces was sold in auction at the Anderson Gallery in New York three years ago because Archduke Eugen needed funds for the pensions of his former employees.

A library and collection of tapestries estimated to be worth several hundred thousand dollars are thought to have been destroyed by the fire, although it is possible that the archduke had taken the most valuable pieces to Bâle. A Gothic chapel and a famous old bell cast in 1679 were saved. Fire brigades and soldiers could do little, because they were unable to pump the water from the Salzach river to the height of more than 400 feet on which the castle is situated. Hohenwerfen is now a ruin and there is little chance that enough money will be found to rebuild it.

THE EIGHTH ANNUAL ISSUE OF ART STUDIES

Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities

will be published early in March, 1931. This year the material will be presented in two volumes, not sold separately. Beautiful though this Annual has always been, there is no doubt that Volume 8 will even surpass previous numbers in the range of subjects considered, in the interest and literary quality of the essays, and in the excellence of the illustrations.

PARTIAL LIST OF CONTENTS

- Divagations on the Beatus
by Georgianna Goddard King
- El Greco's Italian Period, by Ellis K. Waterhouse
- Turkish Architecture in Southwestern Anatolia
by Rudolf M. Riefstahl
- Giotto and the Stigmatization
by Frank Jewett Mather, jr.
- Some Aesthetic Values Recorded by the X-ray
by Alan Burroughs
- Le Chiese Deuterobyzantine del Ravennate
by Giuseppe Gerola
- Eine neue Gruppe Byzantinisch-Venezianischer
Trecento-Bilder, by Victor Lasareff

TWO VOLUMES, not sold separately. \$25.00 A SET

HARVARD UNIVERSITY PRESS
1 Randall Hall, Cambridge, Massachusetts

FOR AUTHORITATIVE AND SCHOLARLY ARTICLES ON THE

PERSIAN ART EXHIBITION

AT THE ROYAL ACADEMY

READ

The Burlington Magazine

THE WORLD'S LEADING ART JOURNAL



JANUARY, 1931:

- I. The Architectural Background. By Martin S. Briggs.
- II. Paintings. By Laurence Binyon.
- III. Textiles, a General Survey. By A. F. Kendrick.
- IV. Textiles, some early pieces. By Leigh Ashton.
- V. Pottery. By Bernard Rackham.
- VI. Early Metal-work. By Leigh Ashton.

FEBRUARY, 1931:

- Fresh light on the Herat Painters. By J. V. S. Wilkinson.
- Some Safavid Silks at Burlington House. By A. J. B. Wace.

Price as usual, \$1.00 each

BRENTANO'S, Inc., 1 West 47th Street, New York
E. WEYHE, 794 Lexington Avenue, New York

Calendar of Exhibitions in New York

Academy of Medicine, 103rd Street and Fifth Avenue—Paintings and sculpture by professional physicians.

Adelman Galleries, 50 East 57th Street—XVIIIth century English portraits, to March 1.

Thomas Agnew & Sons, 125 East 57th St.—Paintings and drawings by old masters.

3d American Place, Room 1700, 509 Madison Avenue, near 53rd Street—Paintings by Georgia O'Keeffe, through March 7.

Arden Gallery, 460 Park Avenue—Wood cuts by Gertrude Hermes, through February. Sculpture by five contemporaries, until March 14.

Argent Galleries, 42 West 57th Street—Paintings by Agnes Pelton and a group of modernistic contemporary paintings, through March 7.

Art Center, 65-67 East 56th Street—Work by negro artists (the Harmon Foundation), until March 1. Decorative arts shown by the Art Alliance of America, through February 24.

Babecek Art Galleries, 5 East 57th St.—Paintings by Walter Ufer, through February 28.

Balzac Galleries, 102 East 57th Street—Paintings by Jack Von Reppert-Bismark, until March 1.

Becker Gallery, 520 Madison Avenue—Paintings, drawings and lithographs by William H. Littlefield, through March 3.

Beumont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 123 East 57th Street—Exhibition by various French artists, until March 1.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway, Brooklyn—Permanent collections, Japanese exhibition. Sixth exhibition of water colors, pastels and drawings, and an exhibition of miniatures by the Brooklyn Society of Miniature Painters. Fifteenth annual exhibition of Brooklyn Society of Etchers, to February 24. International exhibition of modern tapestries. Victorian Valentines, to March 1. Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary H. Wilberg, including work by Picasso, Chirico, Vlaminck, Leger, Madeleine Luka and Natalia Goncharova.

Brownell-Lambertson Galleries, 106 East 57th Street—Water colors and oils by George Schreiber, February 23 through March 7. Furniture designed by Hammond Kroll, through February.

Brunner Gallery, 55 East 57th Street—Paintings by Anne Goldthwaite, through February 28.

Burchard Galleries, 13 East 57th Street—Early Chinese bronzes.

Bureau for Mural Decorations, 509 Madison Avenue—Mural designs by Stewart Wheeler, February 23 through March 7.

Butler Galleries, 116 East 57th Street—Mezzotints by contemporary engravers, to March 1.

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Central Synagogue, Community House, 35 East 62nd Street—Loan exhibition of modern art including works by Kantor, Modigliani, Orloff, Pasen, Pissarro, Prima, Rubin, Sterne, Toor and Zorach, through March 1.

Ralph M. Chait, 600 Madison Avenue—Important private collection of Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Hecksher Building)—Paintings, tapestries and works of art.

Contemporary Art, 12 East 10th Street—Paintings by Mark Tobey.

Daniel Gallery, 600 Madison Avenue—Paintings by Katherine Schmidt, through February 28.

Delphic Studios, 9 East 57th Street—Photographs by Anton Bruehl and drawings by Boris Deutsch, until March 1.

Demotte, Inc., 25 East 78th Street—First showing in America of work by Bonhois, through March 7.

Downtown Gallery, 113 West 13th Street—Paintings by Joseph Pollet, through March 7.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by Mangravite and by Mock, until March 8.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by L. D. Cohen, February 28 through March 14.

Herbert J. Devine, 42 East 57th Street—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings, and sculpture. Most unusual collection of Szechuan art.

Ehrlich Galleries, 36 East 57th Street—Paintings by old masters, decorations, silver and glass.

Ferargil Galleries, 63 East 57th Street—Contemporary American sculpture and antique sculpture, iron work and objects d'art from the Karl Freund collection, through March 7. First one-man show of paintings by Bertram Nichols, February 23, through March 7.

Fifteen Gallery, 37 West 57th Street—Paintings by Mrs. B. King Couper and Katherine A. Lovell, until March 1.

Fine Arts Building, 215 West 57th Street—Eighteenth annual exhibition by the Allied Artists of America, through March 3.

Fifty-sixth Street Galleries, 6 East 56th Street—Permanent exhibition of frescoes by Gauguin. Sculpture by Pina, paintings by Thomas Eakins, through February 28.

Gainsborough Galleries, 222 Central Park South—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Paintings by American artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Around the world sketches by Carol Lou Burnham, and paintings of western life by F. Tenney Johnson, through February 28.

Hackett Galleries, 9 East 57th Street—Paintings by Corinn, Helen Sawyer, Ruth Anderson, Beagary, Kihn and Baskerville.

Harlow, McDonald & Co., 667 Fifth Ave.—Old master etchings and engravings of the XVIth and XVIIth centuries, and a comprehensive exhibition by Robert Austin, through March 31.

Marie Harriman, 61 East 57th Street—Drawings by Walt Kuhn, through February 27. Nine landscapes painted by Derain in the summer of 1930, beginning February 28.

Heermanneek Galleries, 724 Fifth Ave.—Early Indian art.

Jackson Higgs, 11 East 54th Street—Authenticated old masters.

Import Antique Corporation, 185 Madison Avenue—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIth, XVIIth and XIXth centuries.

Kennedy Galleries, 785 Fifth Avenue—"New York Cries, 1840," until March 1.

Keppel Galleries, 16 East 57th Street—Contemporary etchings, until March 1.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street—Water colors by Frederic Soldwedel, scenes of the International cup races and other activities in Nassau waters.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Thirty American prints for 1930, through February.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th Street—Etchings by Meryon, through February.

Kranshaar Galleries, 680 Fifth Avenue—Paintings, water colors and etchings by Gifford Beal, through March 9.

J. Leger & Son, 695 Fifth Ave.—English paintings of the XVIIIth century.

John Levy Galleries, 1 East 57th Street—Maine paintings by John P. Benson, until March 1.

Little Gallery, 29 West 56th Street—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

Macbeth Gallery, 15 East 57th Street—Group exhibition by Gifford Beal, Paul Dougherty and Mahonri Young, February 23 through March 7. Etchings by American artists.

Metropolitan Galleries, 578 Madison Ave. and 730 Fifth Avenue—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), Gallery K41. Peruvian textiles in Gallery H15, through March 31. Italian prints of the XVIth and XVIIth centuries, Gallery K37-40, through February. Exhibition of Russian icons lent by the Soviet government, through February 23.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Milch Galleries, 108 West 57th Street—Paintings and water colors by Martha Walter and water colors by Ruth Payne Burgess, through February 28.

Montross Gallery, 785 Fifth Avenue—Paintings by Henry Varnum Poor, through February 28.

Morton Galleries, 49 West 57th Street—Water colors by Hilda Anderson, paintings by A. B. McCutcheon and sculpture by Maurice Glickman, February 23 through March 9.

Museum of French Art, 20 East 60th St.—Paintings by Picasso, Braque and Leger.

Museum of Modern Art, 730 Fifth Avenue—Work by Toulouse-Lautree and Odilon Redon, through March 2.

J. B. Neumann, New Art Circle, 9 East 57th St.—Paintings by Benjamin Kopman, until March 1.

Newark Museum, Newark, N. J.—Celebration of the bi-millennial of Vergil's birth. French art and applied design of modern and historic times.

Newhouse Galleries, 11 East 57th Street—XVIIIth century portraits and landscapes.

Arthur U. Newton, 4 East 56th Street—Paintings by old and modern masters.

New York Public Library, 476 Fifth Ave.—Ninth annual exhibition of "Fifty Books of the Year," through February 26. Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321, until April 1. New York today and fifty years ago, etchings by W. H. Wallace, and lithographs by Vernon Howe Bailey, Room 316, until March 1 (closed Sundays). Currier and Ives prints, Room 113, until March 31.

Frank Partridge, 6 West 56th Street—Old English furniture, Chinese porcelains and paneled rooms.

Penthouse, S. P. R. Galleries, 40 East 49th Street—Paintings and drawings by Jennings Tofel, February 25 through March 14.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits.

Potters' Shop, Inc., 755 Madison Avenue—Glazed terra cotta creches by Maxine Maxson.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings and water colors by Harry Hering, until March 1.

Reinhardt Galleries, 730 Fifth Avenue—Modern French group including Redon, Picasso, Gauguin, Renoir, Derain, Braque and others, until March 1.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Roeich Museum, 310 Riverside Drive—Paintings, water colors and etchings by contemporary Australians, until February 28.

Rosenbach Galleries, 202 East 44th Street—Antiques and decorations.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Paintings by Montague Dawson and etchings by contemporary English etchers, through February 28.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 2 East 51st Street—Old masters, sculpture and modern art.

Silberman Gallery, 133 East 57th Street—Paintings, objects of art and furniture.

Societe Anonyme, Inc., Rand School, 7 East 15th Street—Old paintings lent by the Metropolitan Museum, and water colors by Burliuk, Lisitzky, Picasso, Stuart Davis, Herman Post, Klee and others. A model of "Dynamisio N. House 4 D," by Buckminster Fuller.

Squibb Building, 715 Fifth Avenue, 26th Floor—Mural decorations by Henry Billings, to March 14, 10 a.m. to 6 p.m.

Marie Sterner, 9 East 57th Street—Paintings by Simka Simkhovitch, through March 14.

Valentine Gallery of Modern Art, 49 East 57th Street—Recent sculpture by Robert Laurent, February 23 through March 14.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th Street—Rare collection early English mirrors, wall lights, mantelpieces, paneled rooms.

Wanamaker Gallery, an Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Weyhe Gallery, 794 Lexington Avenue—Drawings and paintings by Andree Ruellan, until March 1.

The Weston Galleries, 122 East 57th Street—Antique and modern paintings.

Wildenstein Galleries, 647 Fifth Avenue—Paintings of interiors by W. B. E. Ranken, through February 28.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Paintings, water colors and etchings by Laura Knight (circus subjects), until March 1.

PAUL GUILLAUME

Expert to the French Customs

FIRST-CLASS PAINTINGS

DERAIN, MATISSE, PICASSO, CEZANNE, MODIGLIANI, MANET, DOUANIER ROUSSEAU, SEURAT, UTRILLO, SOUTINE, FAUTRIER, GOERG, CHIRICO, LAURENCIN, ETC.

Choice Pieces of Ancient Negro Art

59 Rue La Boétie, Paris

ELISABETH WILDENSTEIN

Lately Elisabeth Paraf



Hubert-Robert, "Le Jet d'Eau"

23bis Rue de Berri
(Champs-Élysées)
PARIS

FIRST CLASS
OLD PAINTINGS

FRENCH
FURNITURE
(18th Century)

"L'ART MODERNE" S. A.

"LA PEINTURE CONTEMPORAINE" S. A.

Correspondents of the
BERNHEIM-JEUNE and GEORGES PETIT Galleries of Paris
33 Haldenstrasse LUCERNE

AUGUSTUS FRANK

13 Trinità dei Monti, ROME
11 Rue Jules Chaplain, PARIS (VI)

Greek, Roman, Gothic and Renaissance sculpture
Occasionally a worth while picture

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 Bis Boulevard Haussmann

Charles Pottier

Packer and Shipping Agent
14, Rue Gailon, Paris
Packer for the Metropolitan Museum
New York

Chas. Kaufmann

Ancient Tapestries, Point
Old Paintings, High Antiques
23 Faubourg St. Honoré, Paris

J. FERAL

Ancient Paintings

7 RUE ST. GEORGE
PARIS

The Clapp & Graham Company

514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART
Estates Appraised or Paintings Bought

Establ. 1875 Tel. Bryant 6739

CALO GALLERIES

128 West 49th Street, New York
Between Broadway and 6th Ave.
WE BUY and SELL
PAINTINGS
American and Foreign Artists

ARTHUR GOETZ

Old Paintings
Works of Art

24-26 East 58th Street

New York

MINNEAPOLIS

In connection with the important tapestry exhibition, rare fabrics of the XIIIth to XVth centuries are being shown for one week at the Art Institute. These have been loaned by Adolpho Loewl of Venice. One of the most important pieces is a XVth century dalmatic, woven in Lucca. It required one hundred years to complete this garment, and it is one of the finest examples of Lucca brocade in existence. Included in the exhibit are a rare Persian brocade of the XVth century and a French XVth century embroidery, which was part of a bed-hanging woven for Catherine de Medici.

Several outstanding pieces of early American silver, from the collection of Mr. James F. Bell of Minneapolis, are also now on exhibition at the Institute. Among them is a rare and important tankard exemplifying all the characteristics of early New York silver, made by Peter Van Dyck. The ample proportions are accentuated by the slightly tapering sides of the cylindrical body. The thumb-piece is of the so-called corkscrew type which is peculiar to the tankards made in New York in Van Dyck's time. The flat cover of this tankard is engraved with the monogram A C within a wreath of conventional leaves. The S-scroll handle, which terminates in a cartouche, is embossed with the mask of a cherub and a pendant of foliage. The meandered punchwork around the base is especially characteristic of the New York silversmiths, being straightforward, vigorous and original. The maker's mark is stamped twice on this piece to the left of the handle.

One hundred modern Japanese prints of the finest contemporary work being done in this field in Japan are being shown during the month of February. These prints were collected by Yoshida-Hiroshi, one of the foremost print artists of Japan, and are being sent to various museums under the auspices of the Toledo Museum of Art. In the past decade there has been a kind of Renaissance of the art of color prints in Japan. It was largely inspired by ten or twelve artists whose work is included in this exhibition. Many of the blocks from which these impressions were made were destroyed by the earthquake in 1923.

Etchings by James McNeill Whistler and other XIXth century artists, from the Herschel V. Jones gift of prints, are being shown during the month of February.



"MRS. KATHRYN PENDLETON ARRINGTON" By IRVING R. WILES
Photograph courtesy of the Grand Central Galleries

CINCINNATI

Another exhibition of contemporary European art which opened at the Art Museum early in February and will continue throughout the month is the showing of sculpture and drawings by Georg Kolbe and Aristide Maillol. Numerous examples of the work of both artists is included in the exhibition. Especially worthy of mention are Kolbe's "Adagio" and "Allegro" as well as Maillol's nude studies. The drawings are interesting, as they reveal the methods and aims of the artist, often giving an insight into the ideas which are later fully expressed in the bronze. Both sculpture and drawings were lent by the E. Weyhe Galleries.

BALTIMORE

Through the courtesy of Joseph Katz, who has recently been made a member of the Board of Trustees of the Baltimore Museum of Art, a collection of fifty-six Daumier lithographs and two beautiful wood cuts have been lent the museum for exhibition. They are now being shown in the print room and in the part of the adjacent corridor not occupied by the Pan-American Exhibition.

In addition to the Daumiers, Mr. Katz's loan includes six lithographs by Forain, three by Steinlen, one by Vallotton, and eight by Gavarni.

BELMONT GALLERIES

576 Madison Ave., N. Y.
Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

MACBETH GALLERY

PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS
WILLIAM MACBETH, Inc.
15 East 57th St. New York

PICTURE REFLECTORS



CHICAGO

The Chicago Artists' exhibition at the Art Institute is receiving universal praise. On entering the East Wing, one is confronted by the big black panther by Edouard Chassaing, which won the \$500 Logan prize. In the next gallery is Theodore Johnson's painting of a street corner restaurant in Paris, which won the \$750 Logan prize. Near it is the prize portrait head by Joseph Allworthy, which has been highly praised both by artists and the public. Constantine Pougialis' "Still Life," a dark, tonal painting, is also a prize winner. Frances Foy's prize-winning "Still Life with Dog," is remarkable for a unique arrangement in which the eyes of the dog in the lower right corner stare intently at a flowering plant. The simply designed canvas by Oscar Soellner, entitled "Hilltop Barn," is arresting because of a certain mysterious quality which it undeniably possesses—as though some haunting spirits were casting a mystic veil about the old barn. The show will continue until the first of March.

The attendance at the current international exhibition of etchings is as good as last year. There are more than 225 prints by the world's most prominent etchers, showing a great variety of technique. This exhibition also will close on March 1.

In the print rooms of the Institute have been installed some sixty prints covering all periods, from Schongauer (1440-1491) to the present day. In studying these prints, all of museum quality, one is impressed by the extremely precise and meticulous technique of the early etchers and engravers. In the celebrated

Masson engraving of Guillaume de Brisacier ("The Gray Haired Man") the artist has shown practically every hair in the long tresses that fall gracefully over the man's shoulders. This is in marked contrast to the broad and free technique of such men as Degas, Whistler and Gauguin.

FOREIGN AUCTION CALENDAR

BERLIN

Wertheim

March 4, 5—The Ferd. Rozendaal collection.

Int. Kunstauktionshaus

February 24—Tapestries and paintings by old masters.

Paul Graupe

March 2, 3—Pictures of Berlin by German XIXth century artists; ironwork of Berlin provenance.

Ball & Graupe

March 23, 25—The Goldschmidt-Rothschild collection.

LONDON

Sotheby

March 2-4—Printed books and a few mss.

Christie's

February 25—Old English silver plate, the property of Sir John Foley Grey, Bart., and others.

February 26—Decorative furniture belonging to Sir John Foley Grey, Bart., and decorative porcelains, Eastern rugs, carpets and tapestries from other sources.

February 27—Pictures by old masters, the property of Sir John Foley Grey, Bart., and old pictures and drawings from other sources.

VIENNA

W. Wawra

February 23—The collection of R. A. Specht.

S. Kende

March 3—Paintings, silver and porcelain.

LOUVAIN

J. Peeters

February 23—Paintings, objects of decorative art.

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

WILLIAM H. HOLSTON

Paintings of Many Schools
Foreign and American

19 East 57th Street (Fourth Floor) New York

SCHWARTZ GALLERIES

Marine and Sporting Paintings
Etchings by the Modern Masters

Mezzotints in color by S. ARLENT EDWARDS

507 MADISON AVENUE NEW YORK CITY
Between Fifty-Second and Fifty-Third Streets

THOMAS J. KERR

formerly with
DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS
ANTIQUE WORKS OF ART

TAPESTRIES FURNITURE
The Frances Building, 5th Ave. at 53d St. New York

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

CHARLES of LONDON



Old English Furniture
Old Panelled Rooms
Tapestries Interiors

NEW YORK
2 WEST 56th STREET
730 FIFTH AVENUE

LONDON
7 WOODSTOCK STREET
NEW BOND STREET

Member of the Antique and Decorative Arts League

STAIR & ANDREW

OF LONDON



A William and Mary Oysterwood Table, circa 1690

FINE OLD ENGLISH FURNITURE

25 Soho Square
LONDON, W.1

71 East 57th Street
NEW YORK